

FREE!

SEPTEMBER 2011 / THAT MAGAZINE FROM CTR 101.9 FM

// SUPPORTING VANCOUVER'S INDEPENDENT MUSIC COMMUNITY FOR OVER 25 YEARS

DISCORDER

JOYCE COLLINGWOOD

THE PACK A.D. / KYLE SOULLY / LOST LOVERS BRIGADE / RTX / DRAWN SHIP / INDIGO KIDS



EDITOR'S NOTE

I was interviewing an older singer named Charles Bradley the other day, and halfway through our chat he told me to follow my dreams. Honestly, I was kind of taken aback. It's such a well-worn idiom that I don't really register it most times. I've filed it away in my brain as just another catchphrase, like "got milk?" or Tony the Tiger's "They're Grrrrreat!" However, after the soul singer had just gotten through telling me about his years of hardship, bouncing around from one lousy job to another and singing in dive clubs, only to be discovered in his mid-50s, it reminded me that you should never give up. Dude just put out his debut disc, *No Time For Dreaming*, at the age of 62. It's dynamite, by the way.

Just as this issue launches, the UBC campus will be flooded with new students, each one of them gearing up for classes and programs that'll hopefully put them on the path to their life's goal. That's both really heavy and exciting. Whether you're enrolled in sciences, languages, arts or sports, I wish you the best. If, by chance, your dream is to be a scribe for a local arts and music magazine, why not give us a shout? We may be busting out the seams with contributors these days—you may have noticed this month's issue is a little

thicker than normal—but we're always looking for new talent.

As well as stories highlighting some killer local music, from Joyce Collingwood's high-energy hardcore blitzes to Drawn Ship's Canadian history-indebted indie slow jams, this month sees the debut of a brand new column, the "Overeducated Gumbler." If you're looking for something a little more ascerbic than my monthly love-ins, give Terris a try. In this issue alone, she's blackening the eyes of phony Yoga instructors, Art Garfunkel and that blonde guy from Dawson's Creek. Remember him?

On the topic of following your dreams, it comes with mixed emotions that we're announcing the departure of a couple long-time Discordians. Farewell to both Production Manager Debby Reis and Web Editor Reilly Wood, both of whom are moving on to bigger things. Good luck to you both.

Discorderly yours,
Gregory Adams

p.s. I should probably remind you guys that Charles Bradley is playing the Biltmore September 2.

CORRECTION: OUR JULY/AUGUST ISSUE MISTAKENLY CREDITED ERICA HANSEN WITH WRITING THE WHITE LUNG FEATURE. OUR APOLOGIES TO THE PIECE'S AUTHOR VIVIAN PENCZ.

EDITOR

Gregory Adams

ART DIRECTOR

Lindsey Hampton

PRODUCTION MANAGER

Debby Reis

COPY EDITORS

Sarah Berman, Steve Louie,

Adrian McCavour

AD COORDINATOR

Maegan Thomas

UNDER REVIEW EDITOR

Sarah Charrouf (on leave)

Adrian McCavour

RLA EDITOR

Steve Louie

WEB EDITOR

Reilly Wood

E-SUBSCRIPTION COORDINATOR

Robyn Yager

CALENDAR LISTINGS

Debby Reis

ACCOUNTS MANAGER

Corey Ratch

OFFICIAL TWEETERS

Dorothy Neufeld, Debby Reis

CITR STATION MANAGER

Brenda Grunau

PUBLISHER

Student Radio Society of UBC

STUDENT LIASONS

Zarah Cheng, Dorothy Neufeld

COVER

Lindsey Hampton

WRITERS

Fraser Dobbs / Robert Fougere / Matthew Granlund / Christina Gray / Cail Judy / Ashly Kissman / Kamil Krawczyk / Daniel Lins da Silva / Anthony Meza / Chibwe Mweene / James Olson / Trista Orchard / Mark Paulhus / Will Pedley / Nathan Pike / Andy Resto / Sam Risser / Terris Schneider / Shane Scott-Travis / Miriam Thom

PHOTOGRAPHERS & ILLUSTRATORS

Tyler Crich / Robert Fougere / Jenson Gifford / Peter Komierowski / Steve Louie / Toby Reid / Kyle Scully / Ryan Walter Wagner / Daniel Zender

PROOFREADERS

Sarah Berman, Andrew Clark, Simon Foreman

©Discorder 2011 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 8,000. Discorder is published almost monthly by CITR, which can be heard at 101.9 FM, online at www.citr.ca, as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CITR DJ line at (604) 822-2487, CITR's office at (604) 822-3017, email CITR@CitrMgr@ams.ubc.ca, or pick up a pen and write #233-6138 SUB Blvd., Vancouver, B.C., V6T 1Z1, Canada.

**CHECK DISCORDER.CA REGULARLY
FOR NEW ARTICLES, PHOTOS AND
ALL THINGS MUSIC RELATED!**

CONTRIBUTE.

To submit works to Discorder, please contact: editor, discorder@gmail.com. To submit images, please contact: artdirector@discorder@gmail.com.

SUBSCRIBE.

Send in a cheque for \$20 to #233-6138 SUB Blvd., Vancouver, B.C., V6T 1Z1 with your address, and we will mail Discorder right to your doorstep.

ADVERTISE.

Ad space for upcoming issues can be booked by calling (778) 866-9952 or emailing advertising@citr.ca. Rates available upon request.

DISTRIBUTE.

To distribute Discorder in your business, email discorder@gmail.com. We are always looking for new friends.

DONATE.

We are part of CITR, a registered non-profit, and accept donations so we can provide you with the content you love. To donate visit www.citr.ca/donate.



PHOTO BY LINDSEY HAMPTON

// FEATURES

08 / JOYCE COLLINGWOOD

It's a good thing a drunken night on the town led local thrashers Joyce Collingwood to their namesake Skytrain station. Imagine if they got off at Production Way-University?

10 / INDIGO KIDS

Mixing boom-bap with doo-wop and the occasional rhyme about the Ewok homeland, Indigo Kids are repping Vancouver with some serious cosmic vibes.

14 / RTX

A bowl of cereal might not be the most rock 'n' roll meal of choice, but after decades of cigarettes and alcohol, Jennifer Herrema's saving the hard stuff for her rock riffs these days.

16 / THE PACK A.D.

Busy blues rockers the Pack A.D. dish on their heavy new album *Unpersons* and the moshing it inspires.

18 / DRAWN SHIP

From historical assassinations to East Van tragedy, Drawn Ship's *Low Domestic* delivers some of the most heartbreakingly gorgeous, low-key indie tunes of the year.

22 / LOST LOVERS BRIGADE

It may have taken Lost Lovers Brigade a long time to finally get it's album *Little Skeletons* out of the closet, but the band's patos-driven tunes were worth the wait.

// REGULARS

06 / THE OVEREDUCATED GRUMBLER

07 / TEXTUALLY ACTIVE

24 / CALENDAR / by Daniel Zender

26 / PROGRAM GUIDE

31 / ART PROJECT / Kyle Scully

34 / UNDER REVIEW

38 / REAL LIVE ACTION

46 / ON THE AIR / The Vampire's Ball

47 / CHARTS



blueprint

September 2011 Events

STEVE ANGELLO

Laidback & LUNG

Seddie Legend

SUNNERY JAMES RYAN MARC/ANO

porter robinson

KILL THE NOISE

LOOKMATE

lazyRich

NICKY ROMERO

BASS JACKERS

R3HAB

SYDNEY BLU

GEMINI

TICKETS AND EVENT INFO:
WWW.BLUEPRINTEVENTS.CA

f /blueprintevents

@blueprintevents

/blueprintevents

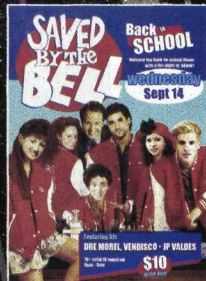
VENUE

881 Granville St | VENUE.LIVE.CA

SRSLY FRIDAYS

\$5.25 VODKA HI-BALLS
\$9.75 DOUBLES
\$4.50 LOCAL BEER
GIRLS FREE B4 11PM

AUG 26 - KIP WINGER - DOORS 7 EARLY!
SEP 07 - THE HORRORS & GUESTS - DOORS 8
SEP 08 - THE ANTLERS - DOORS 8
SEP 09 - THE VACCINES - DOORS 7 EARLY!
SEP 12 - VAN FILM FEST IMPACT AWARDS - 8
SEP 13 - MEXICAN INDEPENDENCE PARTY - 8
SEP 14 - VENUE BACK TO SCHOOL PARTY - 9
SEP 22 - THE CAVE SINGERS & JUNE BUGS - 8
SEP 23 - AWOLNATION - DOORS 7
SEP 27 - UNDEROATH & COMEBACK KID - 7
SEP 29 - TORO Y MOI & BASS DRUMS - 8
OCT 01 - JETS OVERHEAD, LINDSAY BRYAN - 7
OCT 02 - VENUE ANNIVERSARY PARTY - 9
OCT 03 - EVERGREY SABATON - 8
OCT 04 - NEON INDIAN & COM TRUISE - 8
OCT 07 - BAMBOO & GLOC 9 - 7



GET ON THE GUEST LIST FRIDAY & SATURDAY
FACEBOOK.COM/VENUELIVE | TWITTER.COM/VENUELIVE

\$3 hi-balls

BACK 2 SCHOOL

B you

TUESDAYS AT CELEBRITIES

VANCOUVER'S BUSIEST WEEKLY PARTY FEATURING:

DARYLO • TIMELINE • JOHNNY JOVER • FLIP-OUT • RICO UNO & JPVALLDES

CELEBRITIES NIGHT CLUB

1000 DAVENPORT STREET VANCOUVER BC V6E 1V1

TWITTER/CELEBRITIESVAN

THE CHARLES

BAR & RESTAURANT

Thursday Sept 15th

THE CHARLES FIRST Anniversary

COMPLIMENTARY APPETIZER • CHAMPAGNE UPON ENTRY

Doors 8 pm - 2 am

THECHARLESBAR.CA | 136 W. CORDOVA ST | 604.568.8040

Facebook.com/TheCharlesBar | Twitter.com/TheCharlesBar

 blueprint presents

THE MOTHERSHIP TOUR



12th PLANET
TWO FRESH
NADASTROM

2ND SHOW ADDED

SATURDAY OCT 22nd 2011

FEATURING
PK SOUND



PNE Forum

ALL AGES
SHOW
THE ONLY ONE
ON THE TOUR

Buy Tickets
ticketmaster
604.280.4444

ALL AGES SHOW // 19+ BEER GARDEN // ID REQUIRED
100 N. RENFREW ST. PNE GROUNDS, VANCOUVER // DOORS: 6PM - 11PM

BLUEPRINTEVENTS.CA/SKRILLEX



/blueprintevents



@blueprintevents

OVEREDUCATED GRUMBLER //

BY TERRIS SCHNEIDER

YOGA CLASS WITH EMO TONY ROBBINS

My eyes were closed while lying in savasana, which is basically the best kind of yoga pose for a nap. Usually my savasana pose (laying flat with closed eyes) entailed deep relaxation and my brain going quiet for a good 10 minutes. That wasn't going to happen this time.

The instructor, Will, put on the song "Bridge Over Troubled Water," the Simon & Garfunkel soft rock hit, and belted out the words. Granted, Will's singing was spectacular—he sounded like Donnie Osmond on crack (and I mean that as a compliment). I just wasn't used to this from my typical yoga class.

When Will first walked in, I noticed he was wearing a thick coat of eyeliner. This is a workout faux pas—he's going to have raccoon eyes and some painful burning. Oddly, as soon as we started the class he had the music blasting. He yelled at us over the music with some words of advice: "You have to be leaders! Follow your dreams! You won't succeed by sitting your fat ass on the couch watching Oprah every day."

He's really broke ground with this one. I thought if I sat on the couch all the time, I'd get ahead in life. Next he'll be telling me to seize the day, *carpe diem*. He'll tell us to stand on our desks and get us to call him O Captain! My Captain! Although, Will is less hairy than Robin Williams. Big surprise, the highly motivational "Hakuna Matata" was cued up next.

As we biked to the next song, I noticed Will's insecurities coming to light. "Criticism is a form of bullying," he said. "It reminds me of being thrown into a dumpster in high school."

I guess I'm a huge bully, then (although I've never thrown anyone into a dumpster).

"All these other yoga teachers think I preach the devil's yoga because I wear eyeliner. Sorry I'm not one of those yoga teachers who plays Pink Floyd!" Oh, almighty Will! Save us from those other corrupt instructors who listen to Pink Floyd. It's the music of stoners and vagrants!

Will then stressed that we have to be ourselves and not live through anyone. He followed this up by saying his dad wanted him to be a doctor, but now he is a "yogi/rocker."

"That's my dad's Dharma," he said. "Not mine."

I cringed at his usage of yoga lingo.

All the advice he was doling out was on par with 'go's teen movies. This whole "daddy wants me to be a football star so he can live vicariously through me" is such a cliché. It's Varsity Blues all over again: "I DON'T WANT YOUR LIFE."

When we got off the bikes to start our cool down, Will started dancing on the spot. "Don't you wish you could dance all the time?" he said. "Society wants to stop us from having any fun, because people who have fun are a threat."

I couldn't count on two hands how many clubs there were in Vancouver where people could dance. And that was just the clubs. Now people are into the flash mob thing. Are we supposed to be dancing all the time? Maybe instead of walking

I should be dancing. Daddy, I'm gonna be a star!

Everyone in the class started dancing. I don't know how many danced out of guilt or of wanting to actually dance. All I knew was that my comfort zone had been compromised. So now I'm dancing on the spot so I don't appear to be a total chump.

"We all have these social norms," he continued. "In India, they don't have those notions."

This idealistic notion that it's better somewhere else is such bullshit. If one of our worst problems as a society is that we have to be socially correct some of the time, I think we will be just fine.

And why do we have to have fun all the time? Yes, most of the time I like to have fun, but sometimes I like being miserable. Sometimes I like being a critical, neurotic piece of shit. I think feeling your uncomfortable emotions is healthy.

No one will tell me how to handle my emotions. Especially someone who doesn't seem to be happy himself.

I will say this: I left the class somewhat amused, mostly at Will's expense. I feel like a bit of an asshole because he had good intentions. However, I think I'm going to stay in my comfort zone and go to regular, "boring" yoga instructors from now on. I suppose Will's attempt at enlightening me had failed.

Bring on the Pink Floyd.

Terris Schneider has written articles for The Snipe and Metro News Vancouver, and has had short stories published in Litterbox Magazine, Shelf Life Magazinew and Dark Fountain Journal.

If you're interested in Vancouver's pop culture disasters or want to laugh at an irritable grouch, you can follow her on Twitter @Terris_AK or check out the blog: theovereducatedgrumbler.wordpress.com

THE BIKE KITCHEN

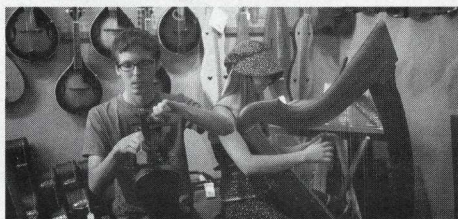
UBC'S NON-PROFIT COMMUNITY BIKE SHOP

FULL SERVICE REPAIRS
REFURBISHED USED BIKE SALES
NEW AND USED PARTS
DO-IT-YOURSELF WORKSPACE
REPAIR INSTRUCTION AND ADVICE
POSITIVE SPACE

M-F 10-6, SAT 11-6 THEBIKEKITCHEN.COM 604.827.7333

VIFF

SEP 28 - OCT 14, 2011
VANCOUVER INTERNATIONAL
FILM FESTIVAL
VISA ROGERS TELFORD



The Family Jams (USA, 81 min.)

In 2004, Devendra Banhart, Joanna Newsom and Vetiver toured together, sharing their singular strains of "freak folk" in intimate venues. Kevin Barker's charmingly lo-fi documentary offers an insider's view of this "significant moment for culture" and also serves as a testament to communal creativity.

<FAMIL>

GENEROUSLY SPONSORED BY DISORDER



Andrew Bird: Fever Year (USA, 81 min.)

The wonderful singer/songwriter/multi-instrumentalist Andrew Bird takes his band on a triumphant but gruelling year on the road. Xan Aranda's intimate tour doc depicts an artist pushing both his creative and physical limits. Owen Pallett fans take note!

<ANDRE>



The Ballad of Genesis and Lady Jaye (USA/France, 70 min.)

Marie Losier's alternately charming and moving documentary captures the domestic and professional lives of performance artists Lady Jaye and Genesis P-Orridge, a couple who tried for "pandrogynous" perfection through plastic surgery aimed to make each look like the other. Winner, Caligari Film Prize; Teddy Award: Documentary, Forum, Berlin 2011.

<BALLA>



Burning Ice (UK, 79 min.)

Jarvis Cocker, Leslie Feist, K.T. Tunstall, Martha Wainwright, Robyn Hitchcock, Laurie Anderson and Ryūichi Sakamoto are among the people featured in Peter Gilbert's refreshingly different approach to raising awareness about climate change. Along with a group of scientists, these musicians go on an expedition to the high Arctic, and together we witness some unforgettable images and sounds.

<BURN>



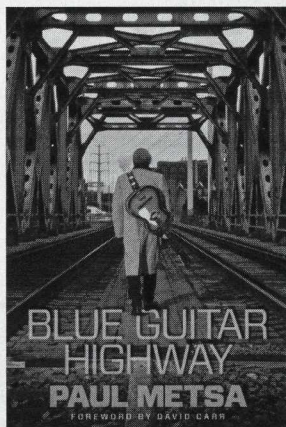
Dragonslayer (USA, 74 min.)

Homeless and hopeless, Josh "Screech" Sandoval toils in the lowest rungs of competitive skateboarding. Tristan Patterson's "road rash and all" character study also functions as an adroit anthropological investigation that remains aesthetically and spiritually faithful to the subculture it's profiling. Winner, Grand Jury Prize: Documentary, SXSW 2011; Best International Feature, Hot Docs 2011.

<DRAGO>

TEXTUALLY ACTIVE //

BY MATTHEW GRANLUND



BLUE GUITAR HIGHWAY

BY PAUL METSA.

UNIVERSITY OF MINNESOTA PRESS

Blue Guitar Highway is an autobiography by Minneapolis, MN folk/blues musician Paul Metsa. A legend of sorts in his home state, Metsa has earned a living as a professional musician for close to 40 years. In his book, the seasoned songwriter reflects on a series of well-received recordings and memories of thousands of shows in every imaginable venue, from pool halls and biker bars, to Neil Young's star-studded Farm Aid.

If Seattle was the centre of the rock 'n' roll universe in the early '90s, Minneapolis had its own galactic-sized pull during the mid-'80s, with the Replacements and Hüsker Dü leading a burgeoning scene of post-punk and d.i.y. acts. Metsa came of age in this scene, although his path has continued to down a more traditional singer/songwriter blues and folk route. In the decades since, he's held extended stopovers in Los Angeles and even remote Russia.

Metsa writes in a loose but descriptive style that is fitting for a guitar-slinger who has remained relatively unscathed after years of touring and risk-taking, due in part to an unrelenting self-belief in his vocation. This is not an angst-ridden tell-all, or a Mötley Crüe-style tale of excess. Metsa instead speaks in awe of moments like performing alongside his hero Pete Seeger and others at a tribute to Woody Guthrie at the Rock and Roll Hall of Fame, and chronicles his valiant efforts to fight the demolition of the historic Guthrie Theater in Minneapolis.

Blue Guitar Highway is a convincing testament to the strength that a performer can draw on by remaining in touch with his or her roots, while remaining open to the trials and rewards along the road of an America steeped in song.

JOYCE COLLINGWOOD

BY CAIL JUDY
PHOTO BY LINDSEY HAMPTON



“YOU EVER VOMITED AND BEEN LIKE ‘YEAH, NOW I’M ALL GOOD?’ —TWITCH

Joyce Collingwood are a local five-piece ready to melt your faces off with their blistering brand of hardcore. Via angry vocals and ass-kicking guitar licks, Joyce Collingwood are more than ready to take Vancouver by storm this fall with the release of their long-gestating catalogue, of which the band recently discussed with *Discorder* over drinks near their Gastown practice space.

Formed in 2009, Joyce Collingwood is comprised of five members: Twitch (guitar), Private Minnou (vocals), Gillian Callander (bass), Claudia Fernandez (guitar) and Joy Mullen (drums). On their website, they claim they met “while playing water polo, you know, the sport where you ride sea-horses and play hockey at the same time.” But when asked about their actual origins, the band was coy. “We met on Craigslist,” Fernandez admitted. “It’s a pretty boring story, but I can’t lie. I’m totally blowing our cover.” The entire band reacts to the revelation with a round of laughs; it’s a common occurrence throughout the interview.

In case transit-savvy folks were wondering, the band’s name does indeed come from the Joyce-Collingwood SkyTrain station. In the band’s early days, when they were still trying to come up with a name, an all-night binge found a couple of drunken members stranded at the Joyce-Collingwood station. That’s when inspiration struck. “We wanted [a name] that represented Vancouver because we’re passionate about the city,” says Twitch of the tributary moniker. “[Joyce Collingwood] is something that doesn’t say too much about what kind of music we’re going to make.”

Sporting a clever, euphonious name, the group delivers a straight ahead blend of punk, hardcore and thrash. Twitch pauses when asked to describe their sound in the most colorful language possible. “You ever vomited and been like ‘yeah, know I’m all good?’ That’s what it makes me feel like,” she laughs. “It’s the euphoria after violently vomiting. That’s what Joyce Collingwood is

going to send you home with, minus the hang-over.”

The band has just released their first vinyl EP, *Joyce Collingwood*, which features eight new songs. It was recorded live off the floor with no overdubs at Joshua Stevenson’s Otic Studios in one blazing afternoon. “Because all of the songs are so short, we can fit everything onto one seven-inch,” says Fernandez. The shortest song, at 22 seconds long, is “Angst,” a snarky little number that’ll tear your synapses in half with its raw power. Another stand-out track is “Hard Cash,” a driving, whip-crack ‘80s crossover number that capitalizes on Minnou’s ferocious vocals. On it, she emotes pure energy as walling guitars and manic drum beats crash and wail behind her. A demo version of the song is featured on Joyce Collingwood’s MySpace page, but the newer version outshines it.

Lyrically, *Joyce Collingwood* bounces from songs about loyal pets (“Good Dog”), to desiring respect and recognition (“Plan B”) to tragic environmental issues (“Oil Spill”). No matter the content, each song is a rager featuring the twin guitar attack of Twitch and Fernandez alternating between chugging metal riffs and sharp, urgent licks.

On top of the newly unleashed seven-inch, the band will also be issuing a CD and tape this September. Interestingly, even though each release runs with different tracklistings, all will be titled *Joyce Collingwood*. “It’s going to be a mixed bag,” Twitch says of the situation.

The group further explained that the tape and CD will contain older songs written before the tracks on the seven-inch, and added there will be even more content available online.

“We’re going to release everything at once,” Fernandez confirms. While releasing so much at once could be daunting for new fans, the band is just excited to finally have their music available. “Imagine being blue-balled for two years,” says a now extremely relieved and relaxed Twitch before concluding with a laugh. “Basically, this is a two-year...release.”

BY CHIBWE MWEENE
ILLUSTRATION BY TOBY REID

Indigo
Kids



“PRETTY SURE MY MOM DID MUSHROOMS
WITH ME IN HER STOMACH.” —KAPOK

Facebook posts rarely take me beyond the browser, but once I stumbled upon some online material from Vancouver hip-hop trio, Indigo Kids, I couldn't wait to make an excuse to meet the local talent. A few clicks and clacks later, a meet up was scheduled and just like that, my love for the Internet grew a little more.

I met up with Harold Richter, a.k.a. Axiom, at the Vancouver Public Library where he soon introduced me to his bandmates, Taionnaih Akubal Hernandez Simper, a.k.a. Kapok, and Ashleigh Eymann, as we made our way to an outdoor table. Naturally, my curiosity led me to ask where the group name came from.

Kapok recounted how he unwittingly stumbled upon the name over drinks with Axiom. “We should have a group called the ‘Star Kids,’ ‘Star Children’ or something,” he recalled of the chat, before explaining how he may have arrived with the cosmic and spiritual moniker.

“Pretty sure my mom did mushrooms with me in her stomach,” he laughs out loud. As the interview progressed, it became obvious that he has a knack for catching people off-guard when he shares what's brewing in his mind.

“My mom would play us classical records to make us go to sleep,” he further reminisces of his youth, explaining that he'd later use his mother's turntable to develop his scratching skills. At 13, his brother would expose him to underground rap artists like Guru of Gang Starr, which helped immerse him in the world of hip-hop.

“I discovered that this is a good way for me to express how I feel,” he says of rap music. As evidenced on the troupe's *The Taron and the Tres EP*, Kapok comes across quite playful. On “Goodbye,” he mentions how he and his crew “play at Ewok villages with light shows and filaments,” and later admits that he “don't

need Evisu / rich like tiramisu / throw me on some dickies / it's a pleasure here to meet you.” For some reason these lines have lodged themselves into my mind, for their sheer ability to show his sense of adventure while keeping him grounded as a human being.

The conversation revealed that Kapok and Axiom's lines continue to wow Eymann, but her artistic output is just as impressive. While she's primarily known for her singing, she decided to share her rhymes on the EP as well. “I had always written that way, but I was like a closet emcee,” she explains while helplessly smiling. She also layers her vocals with light backup singing to give her a distinctively soulful, doo wop vibe. Her ability to flow from a verse to a sung hook is an asset to the group, and one would only hope to see her further develop this as it is undeniably a distinct characteristic of her style.

As for the beats, Axiom makes sure to take the less-is-more approach in his production style. Instead of going all out, he uses straightforward boom-bap style drum patterns, subdued bass lines, short melodic loops and the occasional vocal sample for that finishing touch. Though he's rapped for years, he points out that beat production is a skill he picked up a couple of years ago. His love for the art form shines through, though.

Opening track “Parapapapum” exemplifies Axiom's skills exceptionally. Atop the comical loop line “Show me how to use that drum,” rolling snare lines, sleigh bells and other assorted percussive tones, Axiom and Eymann steer the track decisively with their tag-team, synchronized delivery.

“The three of us cosmically come from the same place,” Axiom says of the connection between him and his celestial siblings. Though the Indigo Kids formed just last year, they're already taking themselves to new spheres of creativity. With a yet-to-be titled full length album scheduled for release later this year, Indigo Kids are definitely a group to keep an eye out for.

PEARL JAM

CANADA 2011



TICKETS ON SALE NOW

Tickets available online at ticketmaster.ca
by phone at 1-855-985-5000
or in person at all Ticketmaster locations.

VANCOUVER
September 25th
Pacific Coliseum



PAUL MERCKS
CONCERTS



THE BEST DEALS IN TOWN FOR A MEASLY 15 BUCKS (or, free for station members)

(212) Productions
454 W Cordova St.
604-685-2426

**Antisocial
Skateboard Shop**
2337 Main St.
604-708-5678

Audiopile
2016 Commercial Dr.
604-253-7453

Band Merch Canada
www.bandmerch.ca

Baynen Books
3608 W 4th Ave.
604-732-7912

Baru Cafe
2535 Alma St.
604-222-9171

Beatsstreet Records
439 W Hastings St.
604-683-3344

BigMama
www.bigmama.ca

The Bike Kitchen
6138 SUB Blvd.
604-822-BIKE

Blim
115 East Pender St.
604-872-8180

Bonerattle Music
2012 Commercial Dr.
604-251-BONE

Devil May Wear
3957 Main St.
604-216-2515

**Dream Apparel +
Articles for People**
311 W Cordova St.
604-683-7326

The Eatery
3431 W Broadway
604-738-5298

The Fall Tattooing
644 Seymour St.
604-676-3066

**Flaming Angels
Boutique**
4307 Main St.
604-689-3224

Fresh is Best Salsa
2972 W Broadway
778-737-2442

Gumdrops
2029 W 4th Ave.
604-733-1037

**Hart and Sole
Clothing Inc**
843 Granville St.
604-630-9151

Highlife Records
1317 Commercial Dr.
604-251-6964

Hitz Boutique
316 W Cordova St.
604-662-3334

The Kiss Store
319 Cambie St.
604-675-9972

Koerner's Pub
6371 Crescent Road
604-222-0983

Lucky's Comics
3972 Main St.
604-875-9858

Nepton Records
3561 Main Street
604-324-1229

**Pacific
Cinémathèque**
1131 Howe St.
604-688-8202

**People's Co-op
Bookstore**
1391 Commercial Dr.
604-253-6422

Prussin Music
3607 W Broadway
604-736-3036

Red Cat Records
4332 Main St.
604-708-9422

**The Regional
Assembly of Text**
3934 Main St.
604-877-2247

R/X Comics
2418 Main St.
604-454-5099

Rufus' Guitar Shop
2621 Alma St.
604-222-1717

Scratch Records
1 East Hastings
604-687-6355

**Temple of the
Modern Girl**
2695 Main St.
778-737-8953

True Value Vintage
710 Robson St.
604-685-5403

Vinyl Records
319 W Hastings St.
604-488-1234

**The Wallflower
Modern Diner**
2420 Main St.
604-568-7554

Westcoast Music
3454 W Broadway
604-682-4422

**Woo Vintage
Clothing**
4366 Main St.
604-687-8200

Zoo Shop
223 Main St.
604-875-9958

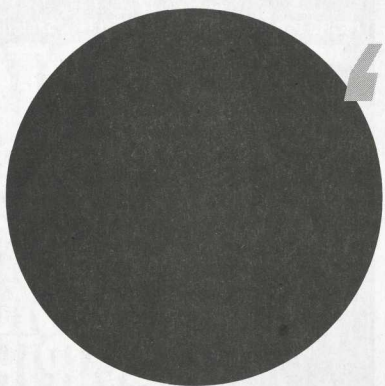


**A Friends of CiTR Card
scores you sweet deals at
Vancouver's finest small
merchants and supports
CiTR Radio 101.9 FM.**

www.citr.ca

RTX





“WE’LL
BE PART
OF OUR OWN
REVIVAL AT SOME
POINT... OR NOT.” —HERREMA

It's evening, and a violet gloom spreads over the city like ink dispersing in water. I'm on the line with an enthusiastic Jennifer Herrema, who is in Sunset Beach, California, as a shrill and brisk wind blows a goodbye to warming weather. It seems fitting as autumnal darkness descends, then, for Herrema's current hard-working and hard-rocking outfit RTX to bring their churning tunes—equal parts glamour and dark-edged disaster—on a West Coast tour. The September shows are in support of their new split seven-inch with Nashville-based tourmates Heavy Cream, and the band just may well preview some new tunes from their upcoming *Rad Times IV* LP, which is expected to drop this winter.

"The fall is always a good time to tour," remarks Herrema, who has been keeping very busy as of late, though her modesty might suggest otherwise. "I don't know if I keep that busy," she says somewhat self-consciously while lighting a smoke, adding: "I mean I spend a lot of time messing around in our studio, or painting, or surfing, or just zoning out... It doesn't always feel like work, you know?"

Herrema's reserved predilection is refreshing and a little rattling. Originally, she made a name for herself in the mid '80s with Jon Spencer's Washington, DC garage band Pussy Galore, later sharing the collaborative spotlight with then-boyfriend/now ex-hubby Neil Hagerty in the hugely influential alt-noise pioneering outfit Royal Trux. In Royal Trux, Herrema helped lead the charge and set the template for a barrage of rebellious and experimental '90s-era art bands, from the likes of Boss Hog and Pavement to later acts like the Fieri Furnaces and Yeah Yeah Yeahs.

Herrema's raspy sneer, penchant for feathers, fur pelts and her ubiquitous cigarette have become her hallmarks, and though possessing a similar moniker to Royal Trux, the absence of Hagerty has made RTX a very different band. Highlighting Herrema's heshier-loving leanings and glam-rock readiness, RTX forge a link between psychedelia and heavy metal in a distorted and indulgent haze, with self-explanatory anthems like "Headbangers Ball" and "Cheap Wine Time," both off 2008's *JJ Got Live RaTX*, clearly classifying their rock 'n' roll quo animo.

Focusing more on classic rock clichés and cock-rock excess, RTX eschews the avant-rock of Royal Trux in favour of a Guns N' Roses or Mötley Crüe-styled degeneracy that spotlights undue shredding and lots and lots of hair. But will

RTX, even while creating a niche all their own, ever get out from under the spectre of Royal Trux? With the '90s revival siring a recent spate of reunion tours, not to mention recent reissues of Royal Trux's earliest albums, has the nostalgia wave persuaded Herrema any?

"Well, you know, Royal Trux got a lot more respect because Neil was in the band," she says matter-of-factly. "Royal Trux have been offered some big bucks and big opportunities to be part of that 'revival' you speak of, but I think Royal Trux transcend the '90s." Herrema pauses a moment to choose her next words carefully: "We'll be part of our own revival at some point... or not."

To anyone not paying attention, Herrema hasn't been pining for the '90s heyday or trotting out the oldies. While many of RTX's albums have focused on the manic, apathetic, sleazy rowdiness her fans have come to expect, it hasn't dominated her life completely. No, she's been busy in other areas beyond the RTX radius. A former Calvin Klein model and legitimate practitioner of "heroin chic," Herrema is still fashion obsessed and has a handful of fashion lines on the go on top of her RTX duties.

"I always try to keep myself entertained and open-minded and as a result, super cool opportunities and people enter my life. There's the new RTX album, *Rad Times IV*, coming out in January on Drag City. I've got another small denim collection with Volcom for Fall 2012, and a t-shirt and jewellery collaboration with Pamela Love for the 2012 holiday season. For me, lots of touring and working on cool shit is going on," Herrema adds hotly.

One can expect RTX's guitar-driven concerts to highlight hedonistic swagger, head-banging and enough big hair to make the likes of Axl Rose or Nikki Sixx pale by comparison. But Herrema's decadent days of drug-addled debauchery are behind her (it was, after all, her drug-related undoing that ended the Royal Trux, back in the day), at least somewhat.

"Familia is probably my favourite breakfast cereal," she willingly dishes out of her current addiction, "It's a staple on the road—I've been eating it since I was a kid—since my nana first gave it to me." That's probably as wholesome as Herrema gets, but who is to say? From a prolific artistic standpoint, she is happy with her success and her knack for remaining relevant.

"I have accomplished so much and created so much work that I'm proud of and I've done it all on my own terms," Herrema adds amicably with a smidge of fitting satisfaction, "all while staying true to myself."

RTX plays the Waldorf September 7.

Sounds from the Fringe

Free music, DJs, & more

on the Wild Horse Canyon Stage at the
St. Ambroise Fringe Bar at AGRO Café

1363 Rainspur Alley on Granville Island

Thursday, Sept. 8

DJs Brad Winter and
Spencer Lindsay (from CTR)

Friday, Sept. 9

Say Wha?! (with Sarah Bynoe)
Okapi Muzika
DJs Cam Dales and Tyler
Fedchuk

Saturday, Sept. 10

Teen Angst Poetry
(with Sarah Bynoe)
Kidnap Kids!
My Friend Wallis
DJ D.B. Buxton

Sunday, Sept. 11

Creaking Planks
The Oh Wells

Monday, Sept. 12

Ivory Sky
The Ruffled Feathers

Tuesday, Sept. 13

Weekend Leisure Karaoke

Wednesday, Sept. 14

Maria in the Shower
The Valuables

Thursday, Sept. 15

Wintermitts

Friday, Sept. 16

Tales from the Fringe
Mezamazing
Hyenas DJs

Saturday, Sept. 17

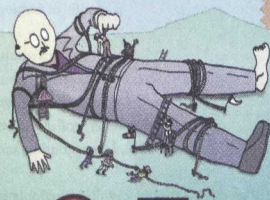
LalaBand
Miami Device
DJ Glenn Alderson

Sunday, Sept. 18

DJ Tristan Orchard

2011
VANCOUVER
FRINGE
FESTIVAL

Sept. 8-18



Theatre for
Everyone.

Program Guides available at Blenz
Coffee locations or online at:

vancouverfringe.com



Canadian
Heritage



City of
Vancouver



British Columbia
Arts Council



City of
Vancouver



British Columbia
Arts Council



City of
Vancouver



British Columbia
Arts Council



City of
Vancouver

straight



RESTRICTED ENTERTAINMENT

PROUDLY SUPPORTING ALTERNATIVE CULTURE | MUSIC | NIGHTLIFE

MORE FUN THAN HALLOWE'EN ... Sanctuary presents

TIM BURTON Theme Ball

SATURDAY 3 SEPTEMBER



Club 23 West
23 West Cordova / timburtonball.com

UNDER THE SEA

Long Weekend Party & Fetish Fashion Show GALA

FASHION SHOW + ART
DANCING + COSTUMES
PHOTOGRAPHY + BURLESQUE
WITH A DARK, SEXY TWIST!



SUNDAY SEPT 4 CELEBRITIES

RSVP AT RESTRICTEDFASHIONSHOWS.COM

RESTRICTED FETISH NIGHT

SATURDAY SEPT 24

(FORMERLY SIN CITY FETISH NIGHT)
STRICT FETISH DRESS CODE
2 ROOMS OF DJs & DANCING
KINKY ADULT PLAY DUNGEON
FETISH DECOR / VISUALS / VENDORS
MORE INFO @ GETRESTRICTED.COM



RED
IS THE
COLOUR
OF SIN

CLUB 23 WEST

ABSOLUTE
UNDERGROUND

ABORT

PRIAPE

Devils
Culture

NEW WORLD DESIGNS



MUSIC SKATE ART FILM COMEDY

SEPTEMBER 22ND - 25TH
VANCOUVER, BC

GLASS CANDY • CAVE SINGERS • BRAIDS • CHROMATICS
J MASCIS OF DINOSAUR JR • MALAJUBE • SUUNS • BESNARD LAKES
ACTIVE CHILD • TEEN DAZE • BONJAY • ARAABMUZIK • THE EVAPORATORS
THE CHICHARONES • IDIOT GLEE • BLOOD DIAMONDS • LADYHAWK
BEND SINISTER • CHAD VALLEY • REVOLVER • THE PACK A.D.
JOKERS OF THE SCENE • DJ TITTSWORTH • KEYS 'N' KRATES
RAINCITY CHRONICLES • PATRICK O'DELL • GRAHAM CLARK • LAUGH GALLERY
COLOR MAGAZINE SKATE COMPETITION & AWARDS
MASTER CLASS BY THE DIRECTOR OF "The Room" TOMMY WISEAU
A "Classic Comedy Roast" OF VANCOUVER'S MAYOR GREGOR ROBERTSON

WRISTBANDS & TICKETS AVAILABLE AT ZULU
RECORDS & RED CAT RECORDS & ONLINE!

www.oliofestival.com



SUBSCRIBE TO DIS COR DER!

I WOULD LIKE:

AN ANNUAL SUBSCRIPTION TO DISORDER MAGAZINE

(\$20 FOR CANADIANS, \$25 FOR U.S. SUBSCRIBERS)

\$ _____

TO SUPPORT DISORDER MAGAZINE WITH A DONATION OF

\$ _____

TOTAL:

\$ _____

DISORDER IS VANCOUVER'S LONGEST RUNNING INDEPENDENT MUSIC MAGAZINE. SHOW YOUR SUPPORT FOR VANCOUVER'S INDEPENDENT MUSIC COMMUNITY AND THE DEVELOPMENT OF NEW WRITERS, EDITORS AND ARTISTS. SIGN UP TO HAVE DISORDER DELIVERED TO YOUR DOOR!

FILL OUT THIS FORM AND MAIL IN CASH OR A CHEQUE TO 233-6138 SUB BLVD., VANCOUVER B.C., V6T 1Z1, C/O BRENDA GRUNAU, PUBLISHER, DISORDER MAGAZINE



DRAWN SHIP

Drawn Ship—comprised of ex-Portico songwriter Lyn Heinemann and ex-Hinterland drummer Gregg Steffensen—play the kind of stripped-down rock music that speaks oodles more than their minimal aesthetic might initially suggest. The bare-bones nature of the band is at odds with their previous ventures; Portico played jazz-infused indie prog, while Hinterland took cues from dream pop and shoegaze. Drawn Ship's debut disc, *Low Domestic*, is a haunting series of songs about dead love, dead friends and dead dreams. While preparing for a quick Canadian tour to support the release, Discorder was able to meet up with the duo at the Prohouse Cafe before they took off for Winnipeg.

Discorder: *Low Domestic* is a really simple album, musically. Coming from Portico and Hinterland, why did you decide to take that minimal route?

Lyn Heinemann: I was ready for a new project. I love Portico and all the players in it, but it just felt like it had run its course. I wanted to do a new project, but I didn't want it to sound like Portico. It's still my songs, but doing a two-piece was a really good way to avoid it sounding [the same]. Another part of it was that I have a little car and I like touring. Two people fit in the hatchback very easily.

Gregg Steffensen: Well, Hinterland was very complex. Each person had three guitars and we had three keyboards to lug to every gig. I don't miss that.

D: So going from a complex band you just wanted to try something simple?

GS: Instead of a subtle shift, yeah. I'm more back to straight-ahead stuff. Even though there's a lot of different time signatures in our band, I don't think they're very intentional. It's not proggy.

LH: Yeah, the songs themselves have a complexity to them, but the instrumentation is certainly not, which is kind of nice too. It's really accessible. I found with Portico—I'm not saying we're crazy prog-like or experimental or whatever, we're definitely a pop band—a lot of times it would take people a long time to enjoy it. It was really slow-growing. I feel like people listening to Drawn Ship right away hear the hooks: it's there, it's an idea, they get it. And it's not so much about being a music nerd or anything.

D: What's the timeline on *Low Domestic*?

LH: "Fists, Hooves, Claws," that's pre-Portico. I wrote that when I was really young. No one ever wanted to do anything with it until Gregg came along. He's really stooped to that level, [he] loves that song.

GS: If you stoop to a lower level, there I am. Peering out from the dirt.

D: How did you two start creating music together?

GS: We'd [Hinterland] go to Portico gigs. I think I went to almost all of their shows. I love Portico. It's true that I came out of not playing for a long period of time to play with Lyn because I love her voice and I've only got, like, five people that I'd come back and play for. It's hard to find a good singer.

D: There are a couple of times in *Low Domestic* where things almost get carried away—"Sick With The Sound" and "Adventure Series" are good examples—but the songs never get out of control. Both songs have great, swelling crescendos but neither use volume to cover up the songwriting.

LH: Well, we're repressed individuals. One of the ideas behind the record and the band itself was to make music that is as bare-bones as possible, so even on songs that have a bit of crescendo we're still trying to keep it as unlayered as possible in order to get that sentiment across. It's really intentional. The other thing too is that I was conscious of the fact that we're a two-piece, so if the album is crazy we'll never be able to repeat it live. It's just going to be disappointing.

D: Obviously Drawn Ship sounds similar to Portico—Lyn's voice is very distinctive and carries a lot of weight—but do you think that fans of Portico will also really like Drawn Ship?

LH: Hopefully, but not necessarily because Drawn Ship is pretty simplistic. [Portico] had a lot of jazzier-type fans that would come to our shows and get really music geeky on us. It definitely had that element to it. I think those guys are gonna be disappointed because we don't really have as much of that. Hopefully people will still appreciate it.

D: Do you think that that's the natural evolution that your songwriting has required?

LH: Totally.

D: Songs like "Glass Eye" were inspired by people that you've worked with as an addictions counselor in the Downtown Eastside, and "The Best Ones Go" was written after the death of one of your clients. Was there a thought process that went along with writing a song about these people?

LH: They're maybe a little cathartic. I have a lot of strong emotions regarding my work; it's an easy thing to write about. That song particularly is a typical story of a lot of the kids I work with, so I think a lot of the kids could listen to that and see themselves in it for sure. It's almost a tribute or recognition of the kind of struggles that they go through, and how shit their lives can be, how successful they are and [how they're] still living their lives. Most of the people I work with, I think "man if I was you I'd be fucking dead right now," but they're so tough and strong. People judge them. Society judges them really harshly. If you had to go through what half of these kids had to go through... good luck.

D: So they're tributary.

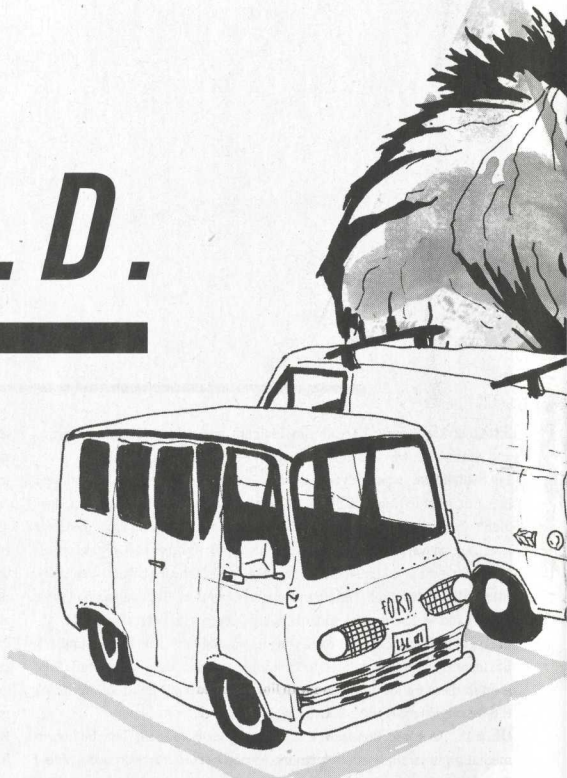
LH: Yeah, totally. Recognition.

Drawn Ship release *Low Domestic* through Scratch Records on September 6 and perform at Art Bank on September 24.

THE PACK A.D.

BY TRISTA ORCHARD
ILLUSTRATION BY TYLER CRICH

“I SWEAR WE COULD
HEAR THE GHOSTS
OF CHICKENS
THERE.”



Punky garage-blues duo the Pack A.D.'s latest release *Unpersons* (which is set for release September 13) will make you want to jump around and swill drinks, slopping cheap beer all over yourself in the process; if you're underage don't worry, you don't actually need the drinks to get you bouncing. *Unpersons* offers a heavier sound than the group's previous work, with tracks like "Sirens" honing in on grungy garage roots via Becky Black's fuzzy riffs and Maya Miller's boisterous drum beats. The band likewise gets dirty on "8," an old school punk number infused with Black's shouts. Disorder recently got the chance to speak with Miller about the album as the busy band was cabbin' their way to a Toronto airport.

Disorder: It seems like *Unpersons* went a lot heavier in the rock direction, was this a conscious decision? What inspired you to do so?

Maya Miller: When we started off playing we didn't really have any direction that we were taking and then basically when we started playing we started figuring out what we actually like to play live. We wanted to be louder, heavier and punkier, and that's kind of where this album ended up. The only intention was that we wanted to be more garage. It's been something that we've been working towards since the last album. It just seemed like a natural place for us to go.

D: You guys seem like you've been pretty busy, you're in Toronto right now, are you promoting your album?

MM: We came to promote it, but we really came to make a video for one of the songs.

D: How did that end up going?

MM: It was good. The guy who did it is an animator, so basically the video is going to be half live action and half animation with us turning into monsters and surrounded by ghosts—I think it's going to be pretty cool.



D: You guys recorded this album with Jim Diamond (the White Stripes, Flesh-tones etc.). How did you hook up with him and what was that like?

MM: A couple years ago we were looking to play a show in Detroit and we needed to find a band to play with us. A friend of ours in Vancouver—Mike Roche from Thee Manipulators—told us to talk to Jim Diamond, so we sent him a message on MySpace. He said that he really liked our stuff and he came to our show, and then he started showing up to other shows. We started talking about doing a recording, but we already set up doing [2010's *We Kill Computers*] with someone else, so we had him come on for this album. The funny thing is we really had no clue who we were talking to [originally] and then we found out. It turned out to be a great experience.

D: I heard the recording locations were pretty interesting?

MM: Well, we recorded at the Hive Studios in Vancouver, but we did the mixing at Jim's studio, Ghetto Recorders, in Detroit, which was really cool; it's a great old studio. The building used to be a chicken processing plant. I swear we could hear the ghosts of chickens there.

D: How would you guys describe your creative process when making an album?

MM: We tend to set aside the time to make an album: we go to a jam space and just get together and jam things out until it makes a song that we like. I tend to write lyrics away from the jam space and then bring them in.

D: You guys started to become more known around 2008, but when did you start making music together?

MM: Well, we were in another band but we never played any shows or anything.

In 2005 we left that band and just started doing this. We didn't really have any extreme goals but then we got a phone call from a friend who wanted us to play at their BBQ, so it forced us to play our first show. From that, someone [approached us] to record an album, so we came up with 17 songs and recorded our first album [2007's *Tintype*] for like a hundred bucks.

D: That's pretty amazing that it all started from a BBQ. Was music what you always wanted to do?

MM: We just started that band because we thought it would be a fun idea when we were all hanging out one day. We said "lets be a band," and we did. So that's when I started playing the drums.

D: You seem to have a pretty dedicated fan base, why do you think that is?

MM: I like to think we're pretty nice people. We just try and have a fun show and I think a lot of people respond to it. It brings together all types. It's nice to have a variety of walks of life liking what we do because it seems to make it consistent for sticking with us.

D: What can people expect when they see you perform live?

MM: They can expect to spill their drink. People now tend to do weird things like mosh to our music, which I think comes from people attempting to dance to our music. We put on a loud, hyper show and they can expect a good time. It's garage rock, pop and punk.

The Pack A.D. play No Limits (68 5th Ave West) as part of the Olio Festival, September 23.

BY WILL PEDLEY
ILLUSTRATION BY LINDSEY HAMPTON

Lost
OVERLAPERS
Brigade

The title is rendered in a highly stylized, hand-drawn font. 'Lost' is in a cursive script, 'OVERLAPERS' is in a blocky, outlined font with a circle for the 'O', and 'Brigade' is in a cursive script. The background is a light gray with a starburst pattern radiating from the top center and a dense field of small stars.

“I FELT LIKE HIBERNATING FOR A WHILE... I’M A LITTLE BIT SHY, A LITTLE BIT NERVOUS.” —ELISHA REMBOLD

On the edge of the Downtown Eastside, up a musty old staircase above the Red Gate gallery, hides a handful of humble, ramshackle rooms. Home to artists' workshops, recording studios and rehearsal spaces, a heady atmosphere of creativity and history hangs in the air. Among these rooms is the rehearsal space of the Lost Lovers Brigade. This is where magic happens.

Just across the hall at JC/DC Studios, the band recorded their forthcoming album, *Little Skeletons*, with experienced local producer and studio co-owner Dave Carswell. The New Pornographers' bassist John Collins, the other owner of JC/DC, also lent a hand production-wise.

"It was great to have both of them in there because they had a lot of input," explains singer/guitarist Elisha Rembold from the comfort of the band's jam space. Though Rembold was at first unsure about the sessions, the result, she says, was a pleasant surprise. "After we recorded I took a long break from listening to it. Dave went away and when he came back he said, 'Come into the studio and we'll take another listen together,' so I went in and I was like, 'Oh my God, this sounds glorious!'"

Among *Little Skeletons*' many highlights is "Lonely Neighbour," a track that marries heart-aching melodies to longingly romantic lyrics. "Tonight's the night I'll call to you / The moment that I see darkness / Arms open, the alley, don't forget the door," sings Rembold, her powerful voice as evocative and affecting as Joni Mitchell's or Patsy Cline's.

Elsewhere, the iridescent lilt of "Tigers" exemplifies the band's flair for crafting all their influences—from the dusty, old-time country of Dolly Parton to the angular indie stylings of Guided By Voices and Sleater-Kinney—into a sound that has both the worn character of the old and the bright lustre of the new.

Considering that the band's current lineup first met in 2001 (completed by Adrian Teacher on drums and Jason Oliver on guitar), their debut full-length has been a long time coming. Having played together in various guises—including the wildly exciting, though short-lived Eastern European folk ensemble Caravan—the group didn't begin writing songs as the Lost Lovers Brigade until around 2005.

Live performances have always been sporadic and until now the only available recording of the band was a CD-R of some basic four-track recordings

distributed at shows. Following that, Rembold briefly retreated from the Vancouver music scene. "I felt like hibernating for a while... I'm a little bit shy, a little bit nervous," she admits. Her reprieve led Teacher and Oliver to start rambunctious local favourites, Apollo Ghosts. While Rembold is now back in action, the band recently suffered the departure of a fourth member, Jenny Morgan, who contributes organ and backing vox on the album but made her exit to start a family. Despite all of these diversions, the remaining trio's love of playing together, not to mention their friendship, has kept the band going.

With work on *Little Skeletons* now complete, the band is looking towards the future. A split seven-inch with fellow locals Shimmering Stars is set for release sometime this fall, and there are also plans for a short tour of the Pacific Northwest. Considering all of their previous setbacks, the band is ready to go full force. "I wanna do another record and just keep it going, instead of pausing," Rembold says with a laugh. "We've already done the pause, there's only room for one of those!"

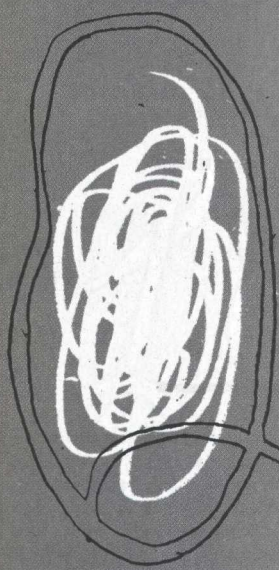
Unfortunately, there are other concerns the band has to face, as the future of their beloved jam space is in jeopardy. Due to numerous building code violations, the city has issued the Red Gate an order to vacate. The spot is currently fixing itself up to avoid eviction. "If we lose this space, which has been really integral to everything we've ever done, it would be really devastating," says Teacher. "It's ironic too that the city just celebrated its birthday [with free shows in Stanley Park] with Neko Case when she's wandering the halls here and recording here too, and they're trying to shut us down."

"A lot of what you saw at that festival started here," Teacher continues. "On the one hand the city's saying, 'Hey! Wow! Look at all our great Vancouver artists we're showcasing on this stage' but then, 'OK guys, you've gotta shut down' because of some violation," he adds, "it's kinda messed up."

As ever, the landscape of Vancouver is in constant flux—its music venues and other buildings have been endlessly torn down and replaced. Just like in our own lives, it's a series of beginnings and endings. As individuals and as communities we find these conflicts often hard to come to terms with; we romanticize the past and attempt to preserve the present. Sewn deep into their rich, timeless melodies, the Lost Lovers Brigade manage to convey all of this pathos.

London

EE
Y HA
Y HA
W



CRASH

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

- 4 Victory Square Block Party @ Victoria Square
Born Gold, Teen Daze, Blood Diamonds @ Electric Owl
Vanquished, Unleash the Archers @ Funky's
Transistoria, Crescent Heights @ Lamdon's
Warren G @ Fortune
- 5 Thee Oh Sees, Bare Wires, Chains of Love @ Baltimore
The Kills, Eleanor Friedberger & Mini Mansions @ Commodore
Givers @ Media Club
Veed, Kamplair, Necronomicon @ Rickshaw
The Walkmen @ Venue
- 6 Bath House, Diamond Dancer, Trout @ Baltimore
the Elxivers, Everybody Left, Stepback Dave @ Railway
- 7 Paul Anthony's Talent Timel @ Baltimore
Yacht, Purity Ring @ Electric Owl
The Joy Formidable @ Rickshaw
The Horrors @ Venue
- 8 Sleepy Sun, White Hills, Red Cedar @ Baltimore
PS Love You, Balkans @ Electric Owl
The Antlers, Avi Buffalo @ Venue
Iron and Wine, Marketa Irglowa @ Vogue
- 9 Okapi Muzika, Radio Zero Dis @ Fringe Bar at AGRO Caffe
The Vaccines, Tennis @ Venue
The High Drops @ Astoria
Shearing Vins, Midlife Vacation, Rod Blaz, Phonecalls @ Pat's
The Funk Hunters, Bear Mountain @ Cobalt
- 10 Kiknap Kids!, DI D.E. Buxton @ Fringe Bar at AGRO Caffe
Run With the Herd, Jackie Treehorn, Facts, Art in Air @ Cobalt
- 11 Creaking Planks, the Oh Wells @ Fringe Bar at AGRO Caffe
- 12 Ivory Sky, the Ruffled Feathers @ Fringe Bar at AGRO Caffe
Klesla, A Storm of Light, Black Wizard @ Baltimore
- 13 Weekend Leisure Karaoke @ Fringe Bar at AGRO Caffe
Replicant, Nun Un, Hole in my Head, The Living Deadbeats @ Baltimore
Thievery Corporation, Los Amigos Invisibles @ Malkin Bowl
- 14 Maria in the Shower, the Valuables @ Fringe Bar at AGRO Caffe
Band of Horses @ Commodore
Kool Keith aka Ultraman 7000, Rushden & Diamonds, DJ Seko @ Fortune
- 15 Winterrimts @ Fringe Bar at AGRO Caffe
Grave, Blood Red Throne, Pathology, Gigawatt @ Baltimore
Nihilate @ Funky's
Subtle Like a T-Rex, Marching Mind, Omnisight @ Railway
Low, Rachelorette @ Rio
- 16 Mezamazing, Hyenas DJs @ Fringe Bar at AGRO Caffe
Greaves, Budo, Prof @ Baltimore
Hong Kong Blonde @ Funky's
Mud Bay Blues Band @ Lamdon's
Wedlin' Jemmys @ Rio
- 17 Lalaland, Miami Device @ Fringe Bar at AGRO Caffe
Junior Boys, Young Galaxy @ Commodore
Tiger Prawn, War Baby @ Fortune
Entropia, Stiff Valentine @ Media Club
East Vamps @ Trunktown Pub
- 18 DJ Tristan Orchard @ Fringe Bar at AGRO Caffe
Devo @ Vogue
- 19 Bob Log III, Mr. Free, Satellite Freshouts! @ Baltimore
- 20 Karkwa, Aidan Knight @ Baltimore
Freedom or Death & Samantha Savage Smith @ Library Square
- 21 Twin Shadow, Diamond Rings @ Baltimore
Ladytron, Geographer @ Commodore
Arctic Monkeys, Ninth Westerns @ Orphan
Kings Of Leon @ Rogers Arena
- 22 Indian Wars, Allah-Lads, the Farnhounds @ Pitt Pub
Library Voices, Dinosaur Bones @ Baltimore
David Veresi, Evaporators, Yung Muns @ Joe's Apartment
Keys N Krates, Love & Electricity, Hot Sex & High Finance @ Lamplighter
- 23 the Pack A.D., Rend Sinister, the Albertans @ No Limits
Brands, Painted Palms, Terror Bird @ Electric Owl
Ladylhawk, Needles/Pins, Indian Wars @ Baltimore
Sums, Valleys @ Media Club
Surreal Space Disco Orchestra, Bleating Hearts @ Pat's Pub
- 24 Defektors, the New Values, Keep Tidy @ Astoria
Teen Daze, Stiff Wizard, Peace, Rico, Zia @ Cobalt
De La Soul @ Commodore
Broken Social Scene @ Malkin Bowl
Blood Diamonds, Cherchez la Femme @ Walldorf
- 25 Bon Iver, Other Lives @ Orphan
Pearl Jam, Mudhoney @ Pacific Coliseum
- 26 Giant Sand, Cloudsplitter @ Baltimore
- 27 Jonathan Richman, Tommy Larkins @ Baltimore
Weedater, Savours, Bison B.C., Fight Amp @ Rickshaw
UnderOATH, Comeback Kid, The Chariot @ Venue
Ziggy Marley, Natty @ Vogue
- 28 Twin Shadow, Diamond Rings @ Baltimore
Ladytron, Geographer @ Commodore
Arctic Monkeys, Ninth Westerns @ Orphan
Kings Of Leon @ Rogers Arena
- 29 Star Slinger, Mux Mool @ Fortune
Toro Y Moi, Unknown Mortal Orchestra, Bass Drum of Death @ Venue
- 30 Sean Hayes, Michael Musika @ Baltimore
Secret Pyramid, connecticut, No UFOs, Fieldhead, Cloudfare @ Blim
- 1 Charles Bradley @ Baltimore
Starfucker, Beat Connection @ Electric Owl
Shonks, the Broken Hands, Glorywhore @ Lamdon's
Davila 666, Cheaptime @ Media Club
So You Think You Can Sleep, Cascadia, Creative People, Big Evil @ Blim
- 2 Charles Bradley @ Baltimore
Starfucker, Beat Connection @ Electric Owl
Shonks, the Broken Hands, Glorywhore @ Lamdon's
Davila 666, Cheaptime @ Media Club
So You Think You Can Sleep, Cascadia, Creative People, Big Evil @ Blim
- 3 Safety Show, Sightlines, Do Some Damage @ Baltimore
Durban Poison @ Funky's
Swollen Members @ Red Room Ultrabar
Butthole Surfers, 400 Blows @ Rickshaw
Peaches (DI set) @ Venue
Watermelon, Beach Demon, the Valuables @ Iron Road

// CiTR 101.9 FM PROGRAM GUIDE

DISCORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA EVERY DAY.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6am								6am
7	CiTR Ghost Mix	CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	7
8			Sounds of Africa (World)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)		8
9		Breakfast With The Browns (Eclectic)	Queer FM Arts Xtra (Talk)			Alternative Radio (Talk)	The Saturday Edge (Roots)	9
10	Shookshookta (Talk)		Fill In	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Fill In		10
11		Ska-T's Scenic Drive						11
12pm	The Rockers Show (Reggae)	Synchronicity (Talk)	Morning After Show (Eclectic)	Student Special Hour	Duncan's Donuts (Eclectic)	It Ain't Easy Being Green (Eclectic)	Generation Annihilation (Punk)	12pm
1		Parts Unknown (Pop)	What Pink Sounds Like (Eclectic)	The Green Majority (Talk)	We All Fall Down (Punk)	Hugo (Eclectic)	Power Chord (Metal)	1
2			Give 'Em the Boot (World)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	Mantis Cabinet (Eclectic)	Wings (Talk) Prof (Talk)	Japanese Musicquest (Talk)			3
4		The Rib (Eclectic)	Radio Freethinker (Talk)	Rumbletone Radio A Go Go	Fill In	Nardwuar Presents (Nardwuar)	Code Blue (Roots)	4
5	Chips (Pop)	Queer FM QMUNITY	News 101 (Talk)	Wener's BBQ (Talk)	Arts Report (Talk)	The Barn Burner (Eclectic)	News 101 (Talk)	5
6			Sore Throats, Clapping Hands (Rogue Folk, Indie S/S)	Flex Your Head (Hardcore)	R.T.R. Sam-squanch (Ec)	Are You Aware (Eclectic)	Stranded (Eclectic)	6
7			Exploding Head		Shameless (Eclectic)			7
8	Rhythms (World)	Techno Progressivo	Movies (Cinematic)	Inside Out (Dance)		Stereoscopic Redoubt (Experimental)	African Rhythms (World)	8
9	Bootlegs & B-Sides (Dance/Electronic)			Crimes And Treasons (Hip-hop)		Live From Thunderbird	The Bassment (Dance/Electronic)	9
10	Transcendence (Dance)	The Jazz Show (Jazz)		Sexy In Van City (Talk)	Radio Hell (Live)		Synaptic Sandwich (Dance/electronic/Eclectic)	10
11			CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)	Punk My Life (Soul/Dance)	Fill In		11
12am	Fill In	Canada Post-Rock (Rock)					CiTR Ghost Mix	12am
1						The Vampire's Ball (Industrial)		1
2	CiTR Ghost Mix	CiTR Ghost Mix			Aural Tentacles (Eclectic)			2
3			CiTR Ghost Mix	CiTR Ghost Mix				3
4						CiTR Ghost Mix		4
5								5

SUNDAY

SHOOKSHOOKTA

(Talk) 10am-12pm
A program targeted to Ethiopian people that encourages education and personal development.

THE ROCKERS SHOW

(Reggae) 12-3pm
Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm
Alternating Sundays
Real cowshit-caught-in-yeer-boots country.

SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm
Alternating Sundays
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

CHIPS WITH EVERYTHING

(Pop) 5-6pm
Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

QUEER FM QUNITY (TALK)

(Talk) 5-6pm
Alternating Sundays
An expose of the arts & culture scene in the LGBTQ community.

QUEER FM ARTS XTRA

(Talk) 6-8pm
Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music.
queerfmradio@gmail.com

RHYTHMSINDIA

(World) 8-9pm
Alternating Sundays
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

TECHNO PROGRESSIVO

(Dance) 8-9pm
Alternating Sundays

A mix of the latest house music, tech-house, prog-house and techno.

BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm

TRANCENDANCE

(Dance) 10pm-12am
Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.
trancendance@hotmail.com

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.
breakfastwiththebrowns@hotmail.com

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

(Talk) 12-1:00pm
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spirituality show.

PARTS UNKNOWN

(Pop) 1-3pm
An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

MANTIS CABINET

(Eclectic) 3-4pm

THE RIB

(Eclectic) 4-5pm
Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it will blow your mind!

NEWS 101

(Talk) 5-6pm
Vancouver's only live, volunteer-produced, student and community

newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

SORE THROATS, CLAPPING HANDS

(Rogue Folk, Indie SJS) 6-7:30pm
Lyric Driven, Campfire Inspired: new and old tunes from singer / songwriters with an emphasis on Canadian music. Tune in for live acts, ticket giveaways, interviews and talk, but mostly it's just music. Find us on Facebook!

EXPLODING HEAD MOVIES

(Cinematic) 7:30-9pm
Join gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be. The spotlight swings widely to encompass composers, genres and other categories, but all in the name of discovery and ironclad whimsy.

THE JAZZ SHOW

(Jazz) 9pm-12am
Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. Sept. 5: Live Miles Davis in December 1970 with Keith Jarrett, Gary Bartz, Jack DeJohnette, Michael Henderson and Airto. Tough, funky and ahead of it's time! Sept. 12: Part 1 of our Jazz education series: Alto saxophone great Julian "Cannonball" Adderley narrates *An Introduction to Jazz*. Sept. 19: Part 2 of our Jazz education series: Maestro Leonard Bernstein narrates *What Is Jazz*. Sept. 26: Previously unheard! Alto saxophone master Art Pepper with his best quartet live at London's Ronnie Scott's Club in 1980. Powerful, throat grabbing sounds!

CANADA POST-ROCK

(Rock) 12-1:00am
Formerly on CKXU, Canada Post-Rock now resides on

the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of. Stay up, tune in, zone out. If you had a radio show, Pbone would probably listen to your show.

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.
pacificpickin@yahoo.com

SOUNDS OF AFRICA

(World) 8-9:30am
Showcasing music, current affairs & news from across the African continent and the diaspora, you will learn all about beat and rhythm and it will certainly kick-start your day.

QUEER FM ARTS XTRA

(Talk) 9:30-10:30am

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm
An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The Morning After Show has local bands playing live on the Morning After Sessions. Hosted by Oswaldo Perez Cabrera.

WHAT PINK SOUNDS LIKE

(Eclectic) 1-2pm
Celebrating women in music and media who truly kick ass. The hour features women artists and bands with female musicians. Join host Ashly Kissman as she increases feminist content on the airwaves one song at a time.

GIVE 'EM THE BOOT

(World) 2-3pm
Sample the various flavours of Italian folk music from north to south, traditional to modern on this bilingual show. Un programma bilingue che esplora il mondo della musica etnica italiana.
givetheboot@gmail.com

<http://giveemtheboot.wordpress.com>

WINGS

(Talk) 3-3:30pm
Alternating Tuesdays

PROF TALK

(Talk) 3-3:30pm
Alternating Tuesdays
Bringing UBC's professors on air to talk about current/past events at the local and international level. Aiming to provide a space for faculty and doctoral level students to engage in dialogue and share their current research, and to provide a space for interdisciplinary thinking. Interviews with professors from a variety of disciplines.
<http://ubcprofstalk.wordpress.com>
profstalk@gmail.com

RADIO FREETHINKER

(Talk) 3:30-4:30pm
Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

THUNDERBIRD EYE

(Sports) 4:30-5pm
Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

WENER'S BBQ

(Talk) 5-6pm

FLEX YOUR HEAD

(Hardcore) 6-8pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm
crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am
For the world of Cabaret. Tune in for interviews, skits, musical guests and more. It's Radio with sass!

WEDNESDAY

SUBURBAN JUNGLE

(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed! d@jackvelvet.net

POP DRONES

(Eclectic) 10-11:30am

STUDENT SPECIAL HOUR

(Eclectic) 11:30-1pm

THE GREEN MAJORITY

(Talk) 1-2pm
Canada's only environmental news hour, syndicated by CIUT 89.5 FM Toronto or www.greenmajority.ca.

THE GREEN MAJORITY

(Talk) 1-2pm

DEMOCRACY NOW

(Talk) 2-3pm

RUMBLETONE RADIO A GO GO

(Rock) 3-5pm

ARTS REPORT

(Talk) 5-6pm

REEL TO REAL

(Talk) 6-6:30pm
Alternating Wednesdays
Movie reviews and criticism.

DISCORDER RADIO

(Talk) 6-6:30pm
Alternating Wednesdays
Discorder Magazine now has its own radio show! Join us to hear excerpts of feature interviews, charts, concert calendar picks and other exciting morsels! For more info, visit discorder.ca.

SAMSQUANTCH'S

HIDEAWAY

(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop. anitabinder@hotmail.com

SHAMELESS

(Eclectic) 6:30-8pm
Alternating Wednesdays
Dedicated to giving local music acts a crack at some airplay. When not playing the PR shtick, you can hear some faves you never knew you liked.

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene.

C'mon in! A kumbaya-free zone since 1997.

folk oasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11pm
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyin-vancity.com/category/sexy-in-vancity-radio

HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

SWEET AND HOT

(Jazz) 10am-12pm
Sweet dance music and hot jazz from the 1920s, '30s and '40s.

DUNCAN'S DONUTS

(Eclectic) 12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. duncansdonuts.wordpress.com

WE ALL FALL DOWN

(Punk) 1-2pm
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. www.weallfalldowncitr.blogspot.ca

INK STUDS

(Talk) 2-3pm
Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

JAPANESE MUSICQUEST

(Talk) 3-3:30pm
Syndicated from CJLY
Kootenay Co-op Radio in Nelson, B.C.

THE BARN BURNER

(Eclectic) 5-6pm
The greasier side of rock 'n' roll, rhythm 'n' blues and country... Crack a beer order some BBQ and get your boogie on.

ARE YOU AWARE

(Eclectic) 6-7:30pm
Celebrating the message behind the music: profiling music and musicians that take the route of positive action over apathy.

STEREOSCOPIC REDOUBT

(Experimental) 7:30-9pm

LIVE FROM THUNDERBIRD

RADIO HELL

(Live Music) 9-11pm
Featuring live band(s) every week performing in the CTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

FUNK MY LIFE

(Soul/Dance) 11pm-12am
Grooving out tunes with a bit of soul and a lot of funk, from the birth of rhythm and blues to the golden age of motown, to contemporary dance remixes of classic soul hits. We explore Brazilian funk, Japanese breakbeat anthems, the British motown remix scene, Canadian soul and disco that your parents probably made out to and the classics of American soul. Soul in the City's Oker hosts with guests to bring that extra bounce to your step. www.funkmylife.com

AURAL TENTACLES

(Eclectic) 12-6am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. auraltentacles@hotmail.com

FRIDAY

FRIDAY SUNRISE

(Eclectic) 7:30-9am
An eclectic mix of indie rock, hip-hop and reggae to bring you up with the sun.

ALTERNATIVE RADIO

(Talk) 9-10:00am
Hosted by David Barsamian.

IT AIN'T EASY BEING GREEN

(Eclectic) 12-1pm

HUGO

(Eclectic) 1-2pm

RADIO ZERO

(Dance) 2-3:30pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else. www.radiozero.com

NARDWUAR

(Nardwuar) 3:30-5pm
Join Nardwuar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo...doot

doot!

nardwuar@nardwuar.com

NEWS 101

(Talk) 5-6pm
See Monday for description.

STRANDED

(Eclectic) 6-7:30pm
Join your host Matthew for a weekly mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

AFRICAN RHYTHMS

(World) 7:30-9pm
www.africanrhythmsradio.com

THE BASSMENT

(Dance/Electronic) 9-10:30pm
The Bassment is Vancouver's only bass driven radio show on air. I play picks from all the bass driven genres like Glitch, Dubstep, Drum and Bass, Ghetto Funk, Crunk, Breaks and UK Funky, while focusing on Canadian talent and highlighting Vancouver DJs, producers and the parties they throw.

THE VAMPIRE'S BALL

(Industrial) 12-4am
Industrial, electro, noise, experimental and synth-based music. thevampiresball@gmail.com thevampiresballcitr.com

SATURDAY

THE SATURDAY EDGE

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits! stevededge3@mac.com

GENERATION ANNIHILATION

(Punk) 12-1pm
A fine mix of streetpunk and old-school hardcore backed by band interviews, guest speakers and social commentary. crashnburnradio@yahoo.ca generationannihilation.com

POWER CHORD

(Metal) 1-3pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like

it. Sonic assault provided by Geoff, Marcia and Andy.

CODE BLUE

(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul. codeblue@buddy-system.org

THE LEO RAMIREZ SHOW

(World) 5-6pm
The best of mix of Latin American music. leoramirez@canada.com

NASHA VOLNA

(World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad. nashavolna.ca

SYNAPTIC SANDWICH

(Dance/Electronic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you! www.synapticsandwich.net



CiTR

101.9 FM / CITR.CA

OWN YOUR FREQUENCY

SEPTEMBER EVENTS

CITR DJ'S @ THE UBC IMAGINE DAY MAIN STAGE - SEPT 6

CITR 101.9 FM & DISORDER MAGAZINE PRESENT: OOPS TUESDAY @ THE PIT- SEPT 6

CITR DJ'S @ THE AMS LEGENDARY POOL PARTY @ THE UBC AQUATIC CENTRE 9PM-12PM- SEPT 7TH

CITR DJ'S @ THE AMS THUNDERBIRD BLUE AND GOLD POOL PARTY @ THE S.U.B. BALLROOM 9PM-12PM- SEPT 8

CITR LIVE BROADCAST @ THE UBC BOOKSTORE-7TH

JFK (OF MSTRKRFT), FELIX CARTAL @ THE PIT PUB SEPT 8

CITR OPEN HOUSE 12PM TO 5PM @ CITR STUDIOS- SEPT 9

THE ARKELLS, YUKON BLONDE @ THE PIT PUB SEPT 10

CITR & AMS PRESENTS LIVE AT LUNCH- 12PM-1PM

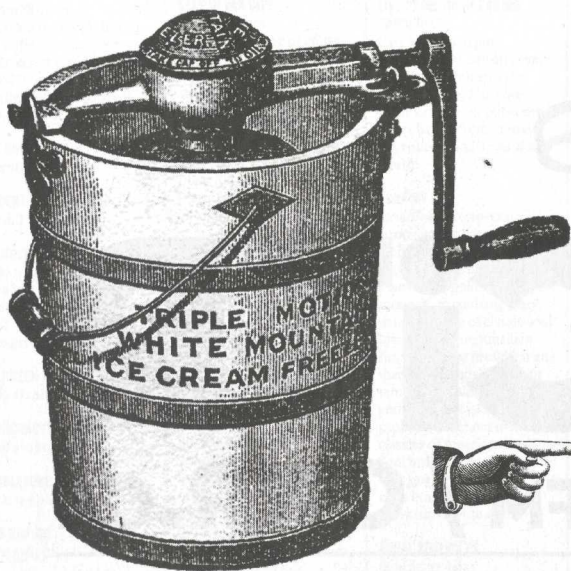
CITR & AMS PRESENTS LIVE AT LUNCH MONDAY- TBA 12PM-1PM OUTSIDE THE UBC S.U.B. - SEPT 12

CITR & AMS PRESENTS LIVE AT LUNCH TYRANAHORSE 12PM-1PM OUTSIDE THE UBC S.U.B. - SEPT 13

CITR & AMS PRESENTS LIVE AT LUNCH WEDNESDAY- TBA 12PM-1PM OUTSIDE THE UBC S.U.B. - SEPT 14

CITR & AMS PRESENTS LIVE AT LUNCH THURSDAY- KOREAN GUT 12PM-1PM OUTSIDE THE UBC S.U.B. - SEPT 15

CITR & AMS PRESENTS LIVE AT LUNCH FRIDAY- FLASH PALACE 12PM-1PM OUTSIDE THE UBC S.U.B. - SEPT 16



THERE IS NOTHING MORE
REFRESHING THAN A
CITR SHINDIG.

EVERY TUESDAY NIGHT
AT THE RAILWAY CLUB
STARTING SEPT. 13TH.



"To see the band schedule,
our sponsors and prizes,
please visit shindig.citr.ca"

Home of
Vancouver's
Music Directories
BANDS MUSICIANS RESOURCES



**COMMUNITY
DRIVEN
CONCERT
LISTINGS**

IRON RAIN WINE
WITH MARHETA IRGOVA OF THE S.W.E.L.L. SEASON

SEPTEMBER 8
VOGUE THEATRE
DOORS AT 8PM - ALL AGES WELCOME

BUY TICKETS UNIQUEEVENTS.COM

VOGUE THEATRE.COM BY PHONE 604-683-1144
VOGUE THEATRE BOX OFFICE

IRONRAINWINE.COM

**The Pack a.d.
Unpersons**

CD/LTD. ED. LP W. DIGITAL DOWNLOAD / ITUNES
OUT SEPTEMBER 13 ON MINT RECORDS

MINT RECORDS INC. • PO BOX 960, VANCOUVER, BC CANADA V6B 3Y5
WWW.MINTRECORDS.COM • WWW.THEPACKADRECORDS.COM

Ematica HVEA

ART PROJECT / KYLE SCULLY



ART PROJECT / KYLE SCULLY



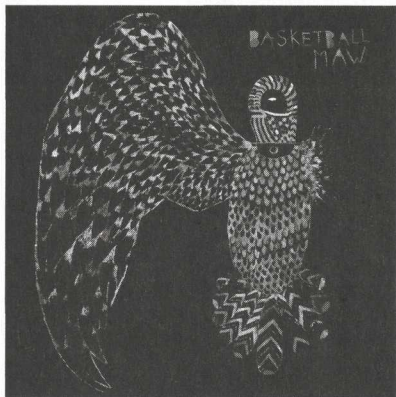
KYLE SCULLY IS A VANCOUVER BASED PHOTOGRAPHER. HE CAPTURES UTOPIC FRAMES OF HIS DAILY EXPERIENCE. HIS WORK EXPLORES THEMES ON VACATION, YOUTH CULTURE, AND THE EVERYDAY MUNDANE. HE IS SELF-TAUGHT, ORIGINALLY GAINING STRIDE THROUGH PHOTOGRAPHY BLOGS.



HE HAS RECENTLY SHOWN WORK IN NEW YORK, HONG KONG AND TORONTO. IN HIS SPARE TIME HE ENJOYS ROAD BIKING, ANTHONY BOURDAIN AND SPENDING TOO MUCH MONEY ON RECORDS. HE IS WORKING TOWARDS A SOLO SHOW IN VANCOUVER FOR 2012.

WWW.KYLESCULLY.CA

UNDER REVIEW



BASKETBALL MAW

(The Broadway to Boundary)

Wow. Basketball's debut EP has been a long time coming, and now that it's here prepare for your jaw to drop. Barrelling out of the gate at break-neck speed is the Middle Eastern-influenced number "Andika." The track manages to digest a danceable doctrine with overwhelming bass, all the while driving down some Bollywood back roads. It's a brave and original sounding venture that seems without peer until the next track, "Into the Horns of the Sacred," jets off via a diverse soundscape of hip-hop, jungle, synths and cabaret.

Maw is a curveball that only Basketball could propel, and they do so with aggressive glee. Vocalist Tome Jozic leads this four-piece down some eclectic thoroughfares, tying together sounds in a way that fans of DeVotchKa, Gogol Bordello or Handsome Furs will find aesthetically pleasing.

The aptly titled "Joy" mixes more globetrotting and palatable culture clashes as Indian and European pulses collide and coalesce.

There is a hypnotic and nocturnal hook to this EP which will most assuredly lend it a lasting appeal. "Suspiros de Chile" plays out funkified in places (Bootsy Collins would certainly detour off the Mothership for a butt wag here), conjures an Indian shahnai in others, and, unless my ears deceive, an obeisance to Yello's '80s dance hit, "Oh Yeah."

Maw offers up instant and absolute aural bliss. Simply put, this EP comes highly recommended.

—Shane Scott-Travis

THE BRITISH COLUMBIANS MADE FOR DARKER THINGS (Rural Records)

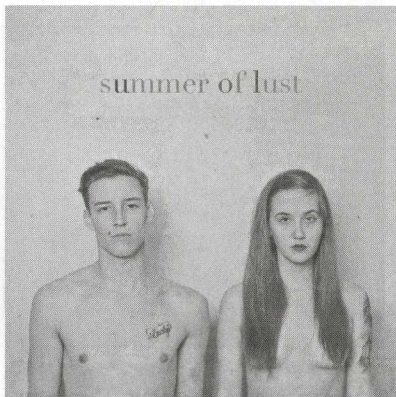
This album is bad. I can't even pretend to be nice about it. The name of the band, for starters, is grounds alone to chuck this into the garbage. There was a biography written by the band's publicist, which, if anything, is damning of the music they play. Their music is frequently described as being laden with grooviness, but I could never see myself dancing or having a good time listening to the British Columbians.

One publication described the vocals as "badass." This is not true, as vocalist Girard Knox actually sounds

bored. There is nothing cool or fun or dangerous or "rocking" about any of it. It's exactly what it is—a bunch of guys dressed like actors in beer advertisements singing about how good the weekend is going to be (I did my research like a good boy and subjected myself to live video footage for no less than five minutes). Their style of music is similar to bands like Big Sugar, Blind Melon and Maroon 5 (I am actually trying to make comparisons to popular music here). Somebody from the Georgia Straight compared them to Led Zeppelin at their most primal, which makes sense, but even I know Zeppelin is better than this. CBC loves 'em, they've played with Our Lady Peace, and have recently sold one of their songs to be used for Brita Water Filter advertisements.

I was actually listening to this stuff for most of the time I wrote this; I'm not some kind of lazy flake who doesn't listen to the music. I'm just here to inform you, the reader, of my thoughts: this is fucking crap.

—Sam Risser



DOG DAY DEFORMER

(FunDog Records)

Seth Smith and Nancy Ulrich are quite the couple. Under the moniker Dog Day, the Halifax, NS duo produce dark, offbeat music suitable for a rainy day. Deformer, the band's third LP, is an amalgam of indie pop, shoegaze and surf done extremely well.

"Daydream" and "Part Girl" begin the 36-minute romp with a dreamy soundscape, as Smith's nonchalant vocals are backed by fuzz-laden guitars and pepped-up, lo-fi drums beats. "I Wanna Mix" showcases Dog Day's slower side, with defined guitar, floor tom rhythms and Ulrich's childlike singing style.

What Dog Day truly excels at is discordant harmonies, accomplished through the combination of poor recording techniques and melodious vocal duets. "Positive" and "Mr. Freeze" are the album's biggest surprises, though. Driven by ominous acoustic tones, these tracks bring a surge of diversity to the typically fast-paced nature of the band.

Sullen and dark, this lo-fi record is fantastically promising. As a duo,





influences; what Elizabeth is doing is a far cry from karaoke.

While blazing down an already well-worn trail, it isn't that Elizabeth lacks ambition or any kind of oomph.

Fans of the snide, stylish and brash new wave revival are going to enjoy this. If you've got a love for the Cure, the Strokes or Franz Ferdinand, you'll find fire and frenzy in the group's well-played, passionate pleas.

Produced by Eric Mosher (*Castle Grey Skull*, *Lillix*), *Hazards, Horrors and Liabilities* certainly feels urgent and au courant, thanks, at least partially, to Paul Gill's ardent and outstanding drumming and Rory O'Sullivan's resonant Simon Gallup-inspired bass lines. There is a clean sheen to the album and it sounds ready for populist radio play; Elizabeth's skilled players seem poised for greater recognition.

Vancouver has bred a lot of bands over the years, some great, some regrettable, and for now Elizabeth may seem little more than a blip on your transient musical radar. For me this album is a little too vanilla, a little too workaday, and when it's over it falls away like confetti. But, I said the same thing about *Mother Mother*, too. —Shane Scott-Travis

Dog Day manages to spew out a collection of tracks that would even make quartets think twice about their musical prowess.

—Kamil Krawczyk

ELIZABETH HAZARDS, HORRORS AND LIABILITIES (Independent)

Vancouver's Elizabeth aren't exactly breaking new ground with their latest LP, *Hazards, Horrors and Liabilities*. Opting to articulate an '80s throwback dance rock disturbance, Elizabeth seems set on targeting mass appeal by honing in on a sound that frisks the familiar.

In fact, I'll wager the Clash provided the trim for much of the album's kick, and the occasional miscue. The ska creases in "P.O.U.M.," for instance, could be a B-side to the Clash's 1980 single "Bankrobber," right down to vocalist Reggie Gill doing his best Mick Jones impersonation. Likewise, "Death of Plato" summons the majesty of Mick and the driving intensity he's famous for, along with obliging angular riffs that fill out the post-punk ordinance nicely. For the record, there is nothing wrong with paying homage to such

THE EMETICS LAUDS OF CREATE (Discipline of Chaos Records)

Lauds of Create is a sonic thunderstorm, an album ready to pounce into your skull and beat you senseless. Kedrick James and Donald Klassen make up the Vancouver-based duo, whose new disc is comprised of four noise compositions.

Opener "Lost Saws" features jarring vocal samples intermingled with dissonant feedback. In the middle of the track, a beat is about to form and take control, but it dies out, descending into white-noise that sounds like the black box of a UFO going down in flames.

The Emetics have been crafting their digital compositions since the early '00s. They've released a staggering 85+ albums, both online and in physical form. They experiment with sound in a manner

that does not create an escapist mentality, but instead cultivates a world of sonic displeasure, evoking images of dirty alleys, barren deserts and haunted carnivals. "Position Gratified," for instance, is an almost nine-minute track of echoing vocals and eerie chimes. Around the six minute mark, high-pitched R2-D2 squeals are thrown into the mix. It's as though you're in the mind of a computer processing thoughts of murder.

If you are a fan of bold, electronic instrumental The Emetics will be right up your alley. You won't be throwing this on at any party, unless you're DJing in purgatory. *Lauds of Create* is the soundtrack to the worst nightmare you've ever had. James and Klassen's ability to draw out deep-seeded emotions through dissonant sounds is truly a gift worth checking out.

—Cail Judy

REBEKAH HIGGS ODD FELLOWSHIP (Hidden Pony)

On her second full-length LP, *Odd Fellowship*, Halifax native Rebekah Higgs presents an off-the-wall blend of musical experimentation with young love-induced lyrics. As the album opens, we are introduced to yet another unbearably sweet, young and chill indie-pop vocalist along the lines of Hannah Georgas or Feist.

There are occasional quirky moments, as well as some attempted raciness ("Can you kiss me through the nicotine?" she asks at one point), but nothing here hasn't been done a thousand times before.

Diverse musical arrangements, however, help stave off complete indifference. The dainty keyboards of "Little Voice" contrast with the finger-snapping, riff-driven "Gosh, Darn, Damn," or the disorienting, hallucinogenic "Lazy Morning." Other notable moments include the echoing swirls of "Miserably Together," and the gradually speeding conclusion of "Stick & Poke."

Concluding with the heavy and distorted "Drunk Love," *Odd Fellowship* deserves recognition for its diversity,

and serves to separate Higgs from her multitude of contemporaries.

Despite her conventional vocals, Higgs takes a unique approach to arrangements on her sophomore effort. This has laid out a promising path for her musical future, one where her little voice will eventually begin to garner appreciation on a wider scale. —Andy Resto

LIBRARY VOICES SUMMER OF LUST (Nevado Records)

Library Voices are a band that have had their share of hardships. In 2009 their tour trailer was robbed, and they lost some very precious equipment. Despite this, they carried on with borrowed instruments and a good attitude. The following year, just weeks after releasing their debut LP *Denim on Denim*, a flood destroyed their studio, not to mention every piece of equipment they owned, save for a saxophone and Moog synthesizer. But, with optimistic hearts and heads held high, they moved forward and dried themselves off. Whereas some bands would throw in the towel or go on to write bitter music in the wake of such bad luck, Library Voices bought new gear, found a new studio space and simply got stronger as a band. The result, *Summer of Lust*, demonstrates a cleaner, wiser and more optimistic pop vibe that is hard not to fall for.

Following a brief introduction by audiobook narrator Simon Vance, the album takes off running and rarely looks back. The album covers themes such as art cuts in Canada ("The Prime Minister's Daughter"), weariness of growing into adulthood ("If Raymond Carver Was Born in the go's"), and the usual suspects, such as love, friends and romance.

Luckily, *Summer of Lust* is political without being heavy handed, romantic without being cheesy and mature without sounding too serious. Their music is a testament to keeping your damned chin up despite the often unfortunate happenstances in life.

—Nathan Pike

MOONFACE
ORGAN MUSIC NOT VIBRAPHONE LIKE
I'D HOPED
(Jagjaguwar)

Moonface is the solo project of Spencer Krug, who is also known for his work with **Wolf Parade** and **Sunset Rubdown**. *Organ Music Not Vibraphone Like I'd Hoped* is Krug's second release under this moniker, and his first since **Wolf Parade** went on hiatus this year. Krug probably wouldn't blame you for lightly comparing this to some of his other music. There are times when you might feel like you're hearing an old **Sunset Rubdown** castaway, only set to a modernized Nintendo soundtrack. But, in the end it's not a full band affair—it's just some organ, programmed drums, blips, bleeps and Krug wailing away with his unique vocal delivery.

There are only five songs here, the shortest clocking in just under 6:40, but this feels like just enough before it would teeter into self-indulgence; although, in Krug's, case self-indulgence might be expected and quickly forgiven.

The man is a whimsical wordsmith, and this mad collection of sweeping retro organ songs is a fun listen. "Fast Peter," a story of love in a digital age, has quickly become a favourite, followed closely by "Return to the Violence of the Ocean Floor."

A collection of crazed, modern, Nintendo-friendly tunes, these are the explorations, meditations and manic whirls of beauty that only Spencer Krug could get away with. If anything, *Organ Music Not Vibraphone Like I'd Hoped* sounds like the release of pent up ideas, and if you admire Krug's music, you'll be glad that he finally released this batch of spirits into the world.
—Nathan Pike

MYTHS
MYTHS
(Independent)

Vancouver-based duo **Myths'** first album can be best described as haunting, noisy electro-pop. Indeed, Quinne Rodgers and Lief Hall

seem to have fallen in love with the synthesizer. This comes as a surprise only because Hall once sang in punk rock noise band the **Mutators**.

Regardless of their set up, **Myths'** self-titled debut dishes out seven loud, jarring tracks that pack a powerful punch. "The Labrynth" features a series of angelic chants atop an up-tempo, bass-heavy, synth-pop beat, while "The Crime," the most danceable song on the album, has a catchy chorus and sing-a-long lyrics.

Another standout track is "Deadlights," which masterfully displays the vocal prowess of the duo. Indeed, their shrieked delivery of the lyrics, "You're not real, you're not really real," paints a nightmarish picture.

Rodgers' and Hall's willingness to experiment with the electro-pop genre has clearly paid off. The result is a dark, yet ear-grabbing debut that is equally enchanting and hypnotizing.
—Ashly Kissman

MORGAN CAMERON ROSS
MORGAN CAMERON ROSS
(Sparks)

Birds of Wales frontman Morgan Cameron Ross has decided to fly solo for a while. On his self-titled solo debut, Ross has laid down ten solo tracks, though admittedly with a little help from some friends. Canadian songstress **Holly McNarland** pays a visit on ballad "I'll Hold On to Your Heart," while **Daniel Wesley** has Ross' back on the gently-rocking pop single "Let It Go," as well as "A Few More Days." Ross even managed to enlist the song-writing experience of **Ron Sexsmith** on "We've All Had Broken Hearts," and sat down with **Josh Schroeder** to write "Storybook Romance."

The result are ten squeaky clean songs stamped with Ross' distinct voice and varying musical style. The first three tracks are riddled with melodic hooks that are sure to catch some ears. It's when Ross slows it down, throws in some pedal steel and digs deep on rootsy track "I'll Hold On To Your Heart," though, that the album really gets going. Songs like "My Brother Went to Prison" and "A Few More Days" continue down this

path, and both seem genuine and natural. The pace and style of these tracks are better fit for Ross' unique voice and show his true ability as a songwriter. On a whole, the roots tracks are the heart of the album, far and away outshining the pop rock hits.
—Mark Paulhus

SBTRKT
SBTRKT
(Young Turks)

Mystery and anonymity hold a special appeal in the music world. This holds especially true in the realm of electronica, where the line between the music and the individual behind it is often times blurred.

SBTRKT is London DJ, musician and producer **Aaron Jerome's** experiment with the concept of anonymity.

When he first appeared on the British electronic scene in 2009, next to nothing was known of the masked man, save for his high-profile remixes (for **M.I.A.** and **Underworld**, among others) and funky concoctions of two-step, U.K. garage and Chicago house. This was entirely by design, as SBTRKT's name is meant to reflect Jerome removing himself from the equation and allowing the music to speak for itself. Though his real name was soon leaked, the moniker has held true to its intentions, maintaining the mysterious persona that revolves around the impressive tribal masks created by collaborative designer **Hidden Place**.

After the critically acclaimed release of several singles and the deliciously vibeful **Step in Shadows EP**, SBTRKT's eponymous arrives with explosive results. SBTRKT is an eclectic album with unclear influences, and a unique, bass-driven sound. It also comes across as a heavily soulful record, which can partly be explained by the album's many guest vocalists. Most notable is **Sampha**, whose yearning falsetto breaks through the swirling synth buildups and glitchy breakbeats of opening track "Heatwave," as well as six other tracks on the record. Among those lending their voices to SBTRKT is

Yukimi Nagano of **Little Dragon**, whose intensely adorable vocals burn red hot atop a raunchy baseline in "Wildfire."

Album closer "Go Bang" is the only vocal-deprived track, but the heavy beat and bittersweet chord progression leave the listener with a deeply emotional aftertaste, one that piques the desire for another listen.

SBTRKT is a powerful and influential new force in the electronic scene, mixing styles and pushing boundaries. He's definitely worth keeping an eye on, as we have not seen the last of this masked man.

—Daniel Lins da Silva

SPELL
HEX
(Independent)

The word hex is defined as a magical spell placed on someone. It's only fitting, then, that when sound artist **Kristen Roos** and artist/musician **Prophecy Sun** got together to form the experimental electronic duo **Spell**, they named their debut album **Hex**. The four-track EP is minimalist in production, with buzzing and wind sounds serving as the backdrop for most of the songs. The first track, "Forest," is a perfect example of this. Hypnotic in its delivery, the track has Sun chanting some unknown language over beats that mimic white noise.

The collaboration's signature style stems from Sun's ability to sing otherworldly over the experimental electronic stylings of Roos. "Fading Away" finds Sun's voice, possessing divine strength, emerging from an electronic drone; but just as quickly as it appears, it is buried again by an overbearing hum.

"Just A Matter of Time" carries more of a synth-pop beat, and takes full advantage of Sun's sensual vocals. While the song's lyrics suggest some impending doom, Sun's voice somehow has a calming effect. Closer "Break the Speed of Light," meanwhile, has her whispering instead of singing.

Impressively, all of the tracks on the album were recorded in one take, which makes it no surprise that **Hex** was released with the intention of

capturing the live sound of Spell. The raw creation process is sure to be the album highlight for fellow sound artists, but, above all, it demonstrates the duo's collaborative chemistry.
—Ashly Kissman

SPIRALS **LETOM SETAB EP** (Independent)

Eight minutes, huh. Vancouver-based Spirals' *Letom Setab EP* is short. At eight minutes short—no, eight minutes long—the EP is a messy tour de force that reeks of grunge and both progressive and post-metal.

Brain-busting drum poundings and dirty guitars set the stage for Chris Stiles' all-too-typical hardcore scream. Because of its rather short nature, *Letom Setab* is a gnarly listen without much definition. Granted the genre's muddled nuances, "Domestic Violins" and "Ostrich" sound too similar and feel like one conglomerate track. The speedy title track, meanwhile, breaks the mold, providing a much-needed change in tempo and rhythm.

Without a doubt, the best part of the album is its outro: a monologue about violence, human nature, and "cleansing" of society. It's a touching political speech on institutions and races and poverty, cleanly spoken over an aggravated piano medley, providing a chilling close to the release.

Letom Setab may be short, but don't be flabbergasted at its run time, as Spirals stands almost as tall as the big boys in hardcore.

—Kamil Krawczyk

TASSEOMOANCY **ULALUME** (Out Of This Spark)

OK, so here's the deal. A couple of years ago, Romy and Sari Lightman, two gifted elfin twin sisters performing under the name *Ghost Bees*, discovered a time machine and traveled to periods in time when the musical landscape was going through important evolutionary shifts. During their journey, they picked up some chops from the Victorian-era, were introduced to exotic instruments by a band

of gypsies, and even spent some time on a pirate ship learning sea-shanties and drunken jigs. After soaking up the old school sounds, they eventually found themselves back in the present, just pregnant with musical ideas, and penned an album called *Tasseomancy*. Fast forward to the present. The twins have grown older and evolved as people and musicians. For one, they've now re-branded themselves *Tasseomancy*, and the Halifax-based duo is ready to share a fresh batch of neo-folk songs.

Where *Tasseomancy* was a bit sparse and impersonal, *Ulalume*, is full of warmth.

With added instruments and a more confident song delivery, there is simply more going on with this album. Take, for example, "Mourning Chest." Though its back half is free of words, its droning, crackling, bass-heavy moments are sublime.

I sometimes find the vocals to be a bit annoying, and there seems to be a disjointed structure to some songs. But perhaps that is what neo-folk plays at, eliminating the possibility of fairweather fans by gearing it towards those who'd "get it." I might not be able or willing to wrap my head around it all, but, like a séance, tea-leaf reading or a great death dance, there is some serious juju at play on this album that can't be denied.

—Nathan Pike

TWO BICYCLES **WINDOW** (Independent)

Two Bicycles' new LP *Window* is composed of ten tracks, labeled simply "Window #1," "Window #2," etc. These titles, while simple, turn out to be quite indicative of the album itself. The songs in their simplicity eventually blend into one 35-minute mass of ambient sound, which dully glides by on a series of drones.

In this case, the dreamy, mellow, disconnected mindset, which is typically brought on by good ambient music, arrives not from the smooth and relaxing grooves themselves, but rather from sheer boredom. These ten tracks have the depth of a puddle, and

could be created by any kid on his or her computer. Staring mindlessly out of a window is about the only thing that you could do with this album; it simply does not spark the excitement, thoughtfulness, or general inspiration that the best music will tend to do in the right listener.

Window more closely resembles a collection of session outtakes rather than a full-length album. The question left unanswered after the record's conclusion is where the rest of the songs are. The best thing for Two Bicycles to do at this point is to somehow mix the ten versions of *Window* currently available into one cohesive, interesting track, and then get back to the lab and cook up some diversity. As it stands now, *Window* is incredibly banal.

—Andy Resto

THE WAR ON DRUGS **SLAVE AMBIENT** (Secretly Canadian)

You can't help but notice the musical allusions and references Philadelphia's the War on Drugs are making on their latest full length of shoe-gaze-

tinged Americana, *Slave Ambient*. It's not just Adam Granduciel's vocals, but the entire style of opening track "Best Night" alludes to **Bob Dylan**, while the anthemic "Baby Missiles" plays to the unabashed **Bruce Springsteen** worship that has become so common throughout indie rock in the past couple years. There is even reference to the ambient, Joshua Tree-era U2 production style of **Daniel Lanois** as "The Animator" gently leads into "Come to the City."

That being said, The War on Drugs manages to proudly wear their influences on their sleeve while still creating an original and engaging album. *Slave Ambient* is a wonderful collection of huge, unobtrusive songs that envelope the listener in a reverberated American soundscape. This captivating album flows as a unit—all the songs are stitched together with ambient interludes that manage to let the listener drift off without losing their attention. Altogether, *Slave Ambient* is a strong, upbeat release by a passionate and talented band with a big future.

—Mark PaulHus



**Western
Front**

303 East 8th Avenue
604 876 9343 front.bc.ca

REAL LIVE ACTION

STEFANA FRATILA BY STEVE LOUIE



CALIFONE / CLÓUDSPITTER August 9 / The Biltmore Cabaret

"We're going to play some quiet songs, I hope that's ok." Those were the words of Califone frontman Tim Rutili just before the band began their set at the Biltmore. A smallish crowd showed up to what to what turned out to be an oversized venue. Even the band was looking small. Usually a four-piece, Califone was pared back to two. Rutili sung and played lead guitar, while he was backed up an additional guitarist/strumstick player.

Despite the reduced production, Califone was still able to fill the room with their gruff, experimental blues. Earlier on, though, openers Cloudsplitter played some capable alt-country tunes. Dave Gowan's sonorous vocals held a heavy presence in the room while the backing band built a frame of classic Canadiana. Cloudsplitter's restrained rock structures sat in stark contrast to Califone's freeform ways, though in their closer, "Start With The Soil," the local quartet began to let loose a little. Multi-instrumentalist

Doug Liddle was particularly keen to leave the comforts of standard arrangements as he wailed on the banjo, steel guitar, and musical saw.

Califone's minimalist washes of static-drenched southern folk brought the audience into a slow, stark world of beauty. A standout of the evening was their cover of Psychic TV's "The Orchids," which languidly strayed through imperceptible places of darkness. Late in the evening, Rutili told a long and strange story about accidentally eating a large amount

of chocolate laced with psychedelic mushrooms, after which "all was made clear" on the streets of their hometown of Chicago. Back to reality without missing a beat, the subtle plunking of the strumstick was perfectly executed on a bare-bones rendition of "Michigan Girls."

Califone wrapped up the evening with a few songs by Red Red Meat, a '90s-era rock band many of the group had originally played in. At the end of the day, it was a simple and sweet show. It would have been nice to have had

the band fill out a bit with the presence of multi-instrumentalist Jim Becker's singular talent (apparently he was off touring Europe with Iron & Wine leader Samuel Beam), but those in the room were more than able to fill the space with their spirits.

—Anthony Meza

**OLENKA & THE AUTUMN LOVERS /
AUNTS & UNCLES / SYNTHCAKE**
August 11 / The Biltmore Cabaret

I'd been working a lot the last few weeks and needed a reprieve from the grind of daily service to the masses. My soul needed some soulful music and the rest of me needed to share it with my girl, so I bit at the pitch for Olenka & the Autumn Lovers and made it out to the Biltmore Cabaret.

We arrived as locals Synthcake were a couple of songs deep into their set. As you may have gathered by their moniker, the group is a little heavy on the synthesizer. But despite the cute name, this isn't easily digestible, wimpy synth pop. Sounding like a cross between a gothic carnival band and the soundtrack to a rockin' horror comedy film, Synthcake wowed us with big brassy trumpet blasts, crunk-nasty keyboard licks and danceable songs. Vocalist Lana Pitre has a great voice that carries down into your guts and stirs around as the band plays on with a not too serious dramatic flair. The band just released an EP called *Musipophilia*, and they were striking enough for me to buy it.

Also with a freshly pressed, five song self-titled EP were Aunts & Uncles, and I was gladdened to see SSRJ's frontman Joseph Hirabayashi taking the helm of the trio. Even better was their sound, which was a dynamic blend of baroque-pop, jazz and maybe even a little bit of punk. Paired with Hirabayashi's unmistakable child-like sly, tender of a voice, they sort of reminded me of a kinder gentler SSRJ's, only with violin, keys and girl vocals instead of harsh song structures.

Now, I'm not gonna lie, Olenka Krakus, lead guitarist / singer of the Autumn Lovers, is a beauty. I'm a big dumb sap for lady singers with great stage presence. Krakus brings an authenticity to her songs and doesn't fill space with unnecessary movement or banter. She and the rest of her London, ON-based outfit played a set that felt seamless as they ran through older tunes and a few from their latest *And Now We Sing*. Songs like "Go" were immaculate and I'm pretty sure they played "Odessa." By far the sweetest note came when Krakus alone closed with an old traditional sung in her Polish tongue. It was intimate and personal live moments like these that made it so worthwhile to bite at the chance to check out a show after a long grinding stretch of work. The old world standard was the cool lullaby I needed to keep with me as my lady and I made our way back home.

—Nathan Pike

COWARDS / THE NEW VALUES / ZOO
August 16 / The Astoria

Even though Black Summer is the Astoria's new monthly goth night, opener Zoo was the only group on the bill that brought out that dark and eerie edge. The solo act played reverb-drenched tunes with vocals so shrouded in echo as to be nearly inaudible. Ashlee Luk's candy apple red guitar, meanwhile, sounded like it was set up in a cavernous cathedral as it played along to pre-recorded tracks. Unfortunately, the overall effect of the one-person performance was hardly organic. Out-of-sync finishes mechanically broke up each song, suggesting Zoo might have done better with a backing band instead of her loop pedal.

The New Values played a faster and far more confident performance than when I had seen them at Music Waste, where a sound technician fiasco left everything sounding terrible. Their songs slid under the two minute

mark, but still gave guitarist Adam Sabla and bassist Hayz Fisher plenty of chances to trade off vocal duties. This is a band with plenty of energy to burn. Even if the crowd was stoic in their enthusiasm, the dual frontmen never missed a chance to jump around to their manic beats.

Although I'd seen Cowards before, their set for Black Summer still blew me away with its brilliant intensity. Burly vocalist Keith Wecker billowed around, taking giant gulps of beer between bursts of lyrics he hurled outwards to the audience like the angry words of God. The drunken preacher was joined by a noisy and thoroughly loud ensemble. Taking obvious cues from noise bands like Killing Joke and the Jesus Lizard, Cowards provided a steady, shuddering close to the evening. While they were a little rough around the edges, maybe that's what made them so much fun to watch.

—Fraser Dobbs

CAPITOL 6 / WATERMELON / LOVE CUTS

August 17 / The Biltmore Cabaret

Where was everybody? It started as a real quiet night at the latest Rock 'n' Roll Pizza Party at the Biltmore, despite my arriving nearly an hour after the doors opened. Even then, it was a good half-hour before Love Cuts took the stage to greet a sparse crowd scattered around the dance floor. The brief set was full of timing misfires, the timid, young band shows promise. There was something appealing in their straightforward bass-drum-guitar approach and careless, almost whining dual female vocals leads. Though it was an underwhelming start, they should get a lot better with a few more shows under their belts. Watermelon came up second and was the highlight of the night. Great lo-fi drones and distortion buzzed brilliantly throughout the set, though the drummer stared blankly forward and the bassist strummed motion-

lessly. The frontman displayed some ingenuity, however, as he completed one tune using a broken guitar strap and got through their final song even though his guitar cut completely—unless that was how it was supposed to end. Either way, a much more powerful second act, engendering a livelier atmosphere in the aftermath of their drones.

Capitol 6 leader Malcolm Jack (also of Sun Wizard) was certainly the most popular guy of the night, hovering around prior to his performance chatting with everybody in the bar, and then proceeding to greet everyone again as he took the stage. Capitol 6 follows in the footsteps of Sun Wizard, crafting rock songs adrift on a mellow sea of reverb. They're an amiable group that writes good songs, but there seemed to be something missing. It wasn't quite enough, and there was a sense of the show being left unfinished; the show never managed to get into full swing.

—Andy Resto

STEFANA FRATILA / JONATHAN SCHERK + SAM BEATCH / CRYSTAL DORVAL / THOMAS WEIDEMAN
August 17 / The Prophouse Cafe

On a hot summer evening in East Vancouver, three opening acts graced the floor of the steamy, antique-filled Prophouse Cafe before Stefana Fratila capped off the night with an anticipated headlining set.

Thomas Weideman was first to perform, delivering an experimental cello set that he wrote before a family vacation earlier this summer. The Cellist mentioned during his set that he had created these songs quickly and without much revision. Perhaps it was the sound system, but his vocals were barely audible over the strangled instrument.

Crystal Dorval was the second to play, performing a short psychedelic rock solo set. Dorval played with her head down and her hair strewn over her

**WELCOME TO A WORLD
WITHOUT LIMITS**

**LIGHTNING FAST
INTERNET**

**UNLIMITED
DOWNLOADS**

**FREE
INSTALLATION***

FOR A LIMITED
TIME ONLY!

CABLE INTERNET 1

- Truly unlimited downloads¹
- Download speed up to 1 Mbps
- Modem included

Only
\$36⁹⁵
/month

CABLE INTERNET 7.5

- Truly unlimited downloads¹
- Download speed up to 7.5 Mbps
- Modem included

Only
\$43⁹⁵
/month

Upgrade to 25 Mbps for only
\$6 more per month

**EVEN
FASTER**



Monday to Friday 6 a.m. to 6 p.m.
Saturday 6 a.m. to 2 p.m.

1-877-351-7177

DISTRIBUTEL



*Offer ends December 31st, 2011. A one-time \$10 Account Setup Fee applies to new customers. Some restrictions apply. Visit distributel.ca/no-fees for more details on this promotion. ¹Unlimited downloads subject to change with notice. ²Taxes extra. Offer available where technology permits. Terms and Conditions apply. Use of Distributel services is subject to our Acceptable Use Policy. Find us on Facebook: DISTRIBUTEL, Twitter: @Distributel



FLEMISH EYE



Jennifer Castle
Castlemusic

LIVE: September 29 at Electric Owl



BRAIDS



NATIVE SPEAKER

ON TOUR: SEPTEMBER

- 16 Winnipeg, MB : Royal Albert
- 18 Saskatoon, SK : Roxy Theatre
- 20 Calgary, AB : Republik
- 22 Victoria, BC : Rifflandia
- 23 Vancouver, BC : Electric Owl

SEPTEMBER 2011

Canal 580

MORE INFO AT WWW.FLEMISHEYE.COM

SHOP WEST 4TH. 8 BLOCKS OF CAMPUS STUFF YOU'LL



Genuinely Vancouver.
shopwest4th.com

West 4th is your first stop for back to class stuff. From fashion to campus gear, we've got it. And we're on your stop to and from UBC. Follow us on your mobile or Facebook for up-to-date happenings not far from where you are.

240 Shops, Services + Restaurants.
Fir to Balsam Street.

Stay connected with West 4th



face. Her mysterious stage presence fit the quality of her instrumental set, which captivated the audience in a bewildering fashion.

By the time Jonathan Scherk (also of Flash Palace) and Sam Beatch (also of Bench Dawn Optimist) started up their ambient, down tempo set, people were strewn in front of the stage as though they were sitting in someone's living room for a private performance. Their set consisted of slowed-down and multi-layered samples in the vein of Boards of Canada with an Amen Break thrown in for good measure.

The demure Stefana Fratila began her performance with Weideman around 11 p.m. Sadly, this was her last set in Vancouver, as she will be moving to Paris in early September. Shyly facing the wall, Fratila thanked the audience for attending. It seemed like an emotional affair for most people in the room, as many fans were shouting that they were sad to see her go.

Fratila primarily performed new songs from her as-of-yet unnamed and unre-

leased second album including an experimental track called "Red," which she co-wrote with Weideman. The songs from her new album indicate a departure from her earlier work, which she wrote while still in high school. The newer songs have fewer vocal arrangements, are less poppy and indicate that she's moving into a new creative milieu by experimenting with her song structures.

Late in the set, one of the many vertical light fixtures to the left of the stage area unexpectedly broke, ultimately signifying the end of the night. But before bidding the audience adieu, Fratila thanked the audience again for being patient and staying late into the night for her last Vancouver performance for some time.

—Christina Gray

REDBIRD / LAKEFIELD / ANA EGGE
August 18 / The Railway Club

Redbird's first appearance since the release of their debut EP *We're All Friends and Lovers Until It Falls Apart* was

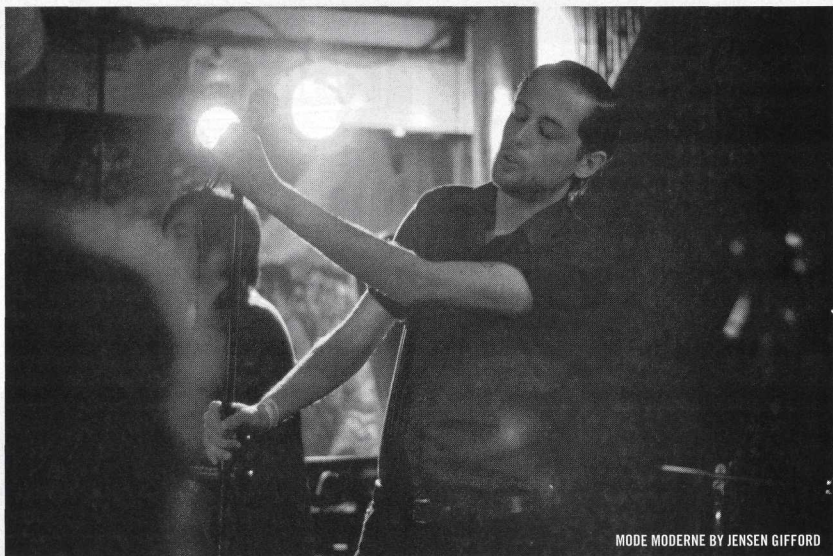
met with a full house and a receptive and appreciative crowd.

The show got off to a good start, however, with the acoustic folk stylings of Ana Egge's, whose admittedly sparse arrangements captured the audiences attention with a quiet magnetism. Between songs, she took time to talk about her interesting, albeit confused citizenship, being a Saskatchewan native who moved to the U.S. as a child, all the while promoting new album, *Bad Blood*, in a soft spoken and gentle manner. Her between-song storytelling, coupled with her somewhat shy stage persona, put forth the image of a world weary but perseverant country girl. Ana's countrified blues, a la Joni Mitchell, was soothing and meditative.

Next up were Vancouver natives Lakefield, a five piece dance rock unit whose set was easily the most romantic of the already very intimate show. Keyboardist Kate Rossiter and Steven Luscher's vocals played off each other in an almost adorable manner.

Hell, the group even has a track called "Cupid" which Kate introduced as "A song about anger, heartache, and love." The group also showed an admirable level of versatility with their songs. A trombone featured on at least half of their set, and gang vocals appeared on at least two occasions. The highlight of their set, and the evening, was their performance of "Around You." The lights went out during the slow-burning ballad, highlighting the glow-in-the-dark hearts taped to each band member's chest which flashed in time with the bass drum beat as a beautiful trombone solo filled the venue.

Redbird emanated an impressive level of self-assurance and confidence when they took the stage. Acoustic guitarist Savannah Leigh Wellman was the clear star of the group, her powerful vocals coloured by a strong R&B/soul influence. The playful barbs exchanged between her and guitarist John Sponarski made for some of the funniest banter of the entire eve-



MODE MODERNE BY JENSEN GIFFORD

ning—the best bit being Sponarski's deliberately self-aware quip, "Slow songs suck!" arriving just before the band launched into a ballad. But while Redbird did mix in some southern rock, flamenco, and country elements into their set, on the whole the individual songs failed to leave much of an impression. This, coupled with Lakefield's memorable set, meant that Redbird's music did not leave much of an impact on this writer. Sometimes you just can't top a trombone solo.

—James Olson

CRAFT SPELLS / MODE MODERNE / VILLE KULLA

August 19 / The Waldorf Hotel

There was certainly a nostalgic warmth radiating from the Waldorf during this triple bill of breezy new wave mavens. The dancefloor was already vaulting when Ville Kulla stormed the stage for their live debut. Unfortunately for the local five-piece, their set was marred with some serious sound issues. The mix was muddy and the vocals were lost for most of the set. It's a shame as their

enthusiasm was evident, and they displayed a lot of energy with their ethereal and eerie shoegaze sensitivity. Surely their next show will be an audible improvement.

Thankfully all sound issues were cleared up in time for Mode Moderne. They were the centerpiece of the evening in more ways than one and their goth rock distinction, though apt, is a label they easily outshine.

Mode Moderne's set jumped around from tunes off their top-notch self-released long player, *Ghosts Emerging*, to their recent "Real Goths" 45 to some new material, too. All of which brazenly echo a distinct dispatch of inky artists like Peter Murphy, Joy Division, and Depeche Mode. Live there is an urgency and danceable determination driving their material, and yes, vocalist Phillip Intile communicates an Ian Curtis-like intensity and aesthetic. For a few numbers, though, he was joined by keyboardist Rebecca Law Gray's backing vocals, who added a nice summery feel to their sometimes bleak dancefloor dirges.

Guitarist Felix Fung also deserves

strokes for his boisterous guitar, anchoring Mode Moderne into the sweep of Johnny Marr. This segued nicely into the headliners, Seattle's Craft Spells, who also share an amity for the Smiths.

It was easy to fall under the allure of Craft Spells; their lush and snappy sound bequests New Order or Echo & the Bunnymen, sure, but their surprisingly bright and sunny three-part harmonies set them apart from their influences.

Craft Spells controlled the crowd as they focused mostly on cuts off their recent *Idle Labor* LP. "Party Talk" and "After the Moment" especially dominated the room, creating an inescapable and steamy dance hall imperative. Frontman Justin Vallesteros had star quality to spare, especially when delivering lines like "I close my eyes and I hope we never grow old," with desolate delight. Their sound is equal parts new wave romance and post-punk passion, all done in earnest diversion and intensity.

At one point things got so intense, in fact, that drummer Peter Michel de-

stroyed his snare drum, temporarily tarrying the momentum of the show. But, in *deus ex machina* fashion, a replacement drum emerged from the ether (perhaps courtesy of one of the other bands?) and the frenzied dancing and warm pop pageantry was restored. After the show, the stirring night air was a relief from the sweaty room, and the gleeful rabble was more than satisfied by what had been an electrifying evening.

—Shane Scott-Travis

HEATWAVE / PANTHER & THE SUPAFLY / DAVID MORIN

August 20 / The Electric Owl

Arriving at the Electric Owl a little after the doors opened was like walking into a bingo night. The crowd for this cystic fibrosis fundraiser was mostly white-haired.

The opening act was David Morin, whose desperately smooth, souled-out voice was accompanied by a guitar and a MacBook. Unfortunately, he was outshined by his friends in the Hawaiian shirts and tevas, who were losing it on the dance floor and



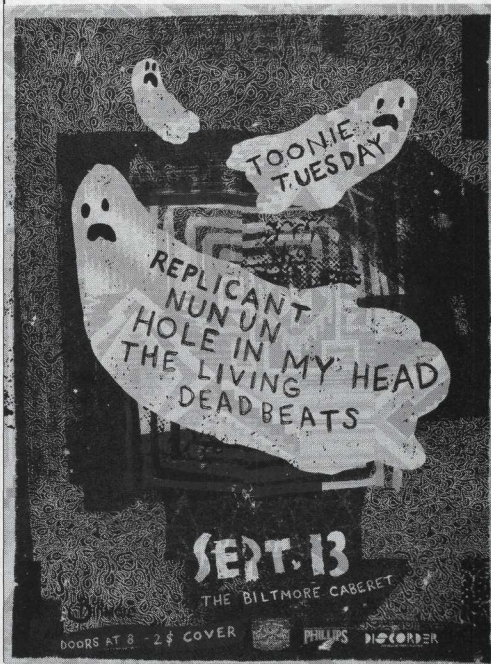
COWARDS BY KATI JENSON

colliding with the old folks jumping and jiving nearby. Morin, meanwhile, looped and layered his tracks and occasionally caught us off guard with sweet sounding melodic riffs. I won't tell this guy to go back to busking on Granville, but that voice needs at least a three-man band behind him to succeed.

I met Panther & the Supafly in the back alley before the show and was immediately intrigued by the random assortment of members. Onstage, frontman Josh Panther spat rhymes like "smoking weed yah, is betta than smokin' crack" while attempting to get the audience to put their peace signs in the air. The lack of participation did not stifle his swagger, though, and his high-energy performance, cut with the band's perfect set, was something I believe Curtis Mayfield himself might break down to. West Coast hip-hop-inspired headliners Heatwave & The Vandettas showcased their best coast steez. The band dropped their rhythm and blues melodies cleanly, as the drummer set a metronomic beat that was unbroken.

The female keyboardist, meanwhile, laid out spontaneous pop-like melodies with her jazz-trained fingers. Heatwave's lyrics may not be the most original, though, with interjections about the crowd being good people "like baby Jesus" seeming slightly off-colour. Clichés like "I love music" and "I had a dream about Martin Luther King" felt superfluous. Clearly not mimicking the '70s disco band Heatwave, the group's genre-bending is adding some fresh energy to Vancouver's hip-hop scene.

—Miriam Thom



AMS FIRST week

- UBC Improv shows
- Comedy
- Pool parties
- Concerts
- Outdoor movies
- And more!...

IT STARTS HERE!

September 3 - 10

For more information and to register for your Firstweek wristband, visit us at: www.amsfirstweek.com



BARD ON THE BEACH SHAKESPEARE FESTIVAL

\$21 to \$40

NEW RESERVED SEATING!

BMO Mainstage

Studio Stage

AS YOU LIKE IT

THE MERCHANT OF VENICE

HENRY VI
The Wars of the Roses

RICHARD III



Youth Price Available – phone for details • Under the Tents in Vanier Park to Sept. 24

604-739-0559 • bardonthebeach.org

Teck



RE/MAX

THE VANCOUVER SUN
RENEWEDLY RESTORED

Global BC

CKNW
AM 980

THURSDAY 2 FRIDAY 3 SATURDAY 3

THE IMITATOR
THE BUILT MORE... THE SUPREMACY!
SEAL WITH A KISS PRESENTS:
SAFETY SHOW
CD RELEASE
WITH
CHARLES

COULAKES
BRADLEY
WITH GUESTS

GLORY DAYS
W/ MY DAY/HUSBAND!
+SINCERELY HANA +RICO UNO

1

100

DI OMAGGIO E ANTISOCIALI

GLORY DAYS

// MY GAY HUSBAND!
SINCERELY HANA + RIGOUNO



THE BOOGIEMAN
LOBBYING A NIP

JORDUN JARVIS
THE GREEN PANTHER

THE OFFER BACK

COLOR MAGAZINE & ANTISOCIAL

GLORIOUS DAYS
WWW.MYGAYHUSBAND!

• SINCERELY HANA • RICO UNO

4

OLIOFESTIVAL PRESENTA
GRAHAM SCOTT

GRAHAM MCLAUGH GALLERY

WITH JANE STA

DOORS 7PM

COLORMAGAZINE & ANTISOCIAL
GLORY DAYS

GLUT DAYS...
W/MY GAY! HUSBAND!
CINCINNATI, OHIO

+SINCERELY HANA +RIGUND



10



10

B-14

Billmore
CABARET

ON THE AIR

INTERVIEW AND PHOTO BY ROBERT FOUÛÈRE

(VAMPIRE'S BALL)



Anyone who has had the pleasure of tuning in to CiTR during the witching hour on Friday night/Saturday morning has no doubt been pleasantly surprised with the dark and industrial sounds of the Vampire's Ball. The show has been hosted off-and-on since 2002 by DJ, artist and engineer Pyra Draculea. Her tastes and set-lists are steeped in the traditions of early electro-industrial pioneers and

the gothic traditions of artists like Skinny Puppy and Front Line Assembly. She also has her fingers firmly on the pulse of the local scene and has released three EPs as maQLu, an alternative synth rock solo project. By day, Draculea is the director of PR and A&R for Synthetic Entertainment, a local alternative label and management firm.

Discorder: Do you get many requests during your late-night time slot?

Pyra Draculea: No, and I actually tend to semi-discourage them. I don't give out the number because in years past I would get people calling in and wanting to talk to me for the entire show. Also I find I get some requests that are relevant and other times I'll just get people calling in to ask me to play the Smiths. No!

D: What has been your most memorable on-air moment?

PD: One night, I had Dave "Rave" Ogilvie of Skinny Puppy in, and he brought all this old classic industrial vinyl with him. I was having trouble with the mixer, or something, and he pulls out the perfect song for it: "Major Malfunction" [by Keith LeBlanc]. I was like, "How'd you know I needed a new theme song!"

D: Who has been your best guest?

P: It's always fun when I have Kaine Delay from Left Spine Down on as a guest DJ and we'll trade tracks, or I'll let him DJ and we'll blather in between. We also had a show last January with Kaine, Jeremy Inkel from Left Spine Down—he also plays in Front Line Assembly—and Kevvy Mental from Fake Shark-Real Zombiel, so we were doing the rotation where everyone got to pick a track. I can only think of a couple annoying guests I've had...

D: If you could only bring one album to a deserted island, which one album

would it be?

P: The only things I've been listening to in my car, which is my primary listening space, are Nine Inch Nails' *The Downward Spiral*, Marilyn Manson's *Antichrist Superstar*, and, actually, the brand new Mother Mother album [Eureka].

D: What is your favourite CiTR radio show, besides your own?

P: I always had fun listening to [Luke Meat's recently retired] ANoIZE. Mondo Trash used to be loads of fun, but I guess they're off the air now. It was Eurotrash, electro dance stuff. They only went off the air recently and [former host] Maxwell deejays a lot of the west end clubs. I sometimes stumble on Caroline's show [Sexy In Vancity] and I think it's pretty good.

D: What does the future hold for the Vampire's Ball?

P: There's a bunch of quests that I'd like to get on. I've now had all surviving members of Skinny Puppy on [the program]. Thank God I'm done that obligation! [laughs]. The only people I haven't really had on are KMFDM and Trent Reznor, although I hear he's a lot less fun to talk to now that he's sober! And Marilyn Manson...[but] what's the point at this point? Other than that, just continue to find emerging talent.

Vampire's Ball airs Friday from Midnight to 4am / CiTR 101.9

// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF AUGUST

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Austra*	<i>Feel It Break</i>	Paper Bag	26	Woods	<i>Sun and Shade</i>	Woodstist
2	Chad VanGaalén*	<i>Diaper Island</i>	Flemish Eye	27	Louis Burns*+	<i>Mellow Drama</i>	Light Organ
3	Braids*	<i>Native Speaker</i>	Flemish Eye	28	No Gold*+	<i>No Gold</i>	Unfamiliar
4	Battles	<i>Gloss Drop</i>	Warp	29	Apollo Ghosts*+	<i>Money Has No Heart</i>	Geographing
5	Tzadeka*	<i>Piece De Resistance</i>	Little Whore	30	Joel Plaskett *	<i>EMERGENCIES...</i>	New Scotland
6	Eleanor Friedberger	<i>Last Summer</i>	Merge	31	Cousins*	<i>Secret Weapon</i>	Noyes
7	Gillian Welch	<i>The Harrow and the Harvest</i>	Acony	32	B-Lines *+	<i>B-Lines</i>	Nominal
8	Tim Gerwing	<i>Chikatetsu</i>	Independent	33	Ron Sexsmith *+	<i>Long Player Late Bloomer</i>	Warner
9	Various*+	<i>CiTR Pop Alliance</i>	Mint/CiTR 101.9 FM	34	Peace*+	<i>My Face</i>	Pop Echo
10	Various *	<i>National Parks Project</i>	Last Gang	35	Oh No! Yoko *+	<i>Pau Pau</i>	Independent
11	Heavy Chains*+	<i>A Very Real Hell</i>	Broadway to Boundary	36	Indian Wars*+	<i>Walk Around the Park</i>	Bachelor
12	John Maus	<i>We Must Become the Pitiless...</i>	Ribbon Music	37	Seaweedhead *	<i>Pleasure Yourself</i>	Independent
13	Babe Rainbow*+	<i>Endless Path</i>	Warp	38	Yukon Blonde*	<i>Yukon Blonde</i>	Bumstead
14	Teen Daze*+	<i>A Silent Planet</i>	Waaga	39	White Lung*+	<i>It's The Evil</i>	Deranged
15	Bon Iver	<i>Bon Iver</i>	Jagjaguwar	40	Fine Mist*+	<i>Public Domain</i>	Independent
16	Brian Eno & Rick Holland	<i>Drum Between the Bells</i>	Warp	41	Grimes/d'Eon*	<i>Darkbloom</i>	Arbutus
17	Thee Oh Sees	<i>Castlemania</i>	In The Red	42	Shearing Pinx*+	<i>Rituals</i>	Isolated Now Waves
18	Bill Bourne & The Free Radio Band*	<i>Bluesland</i>	Independent	43	Yousou N'Dour	<i>Dakar-Kingston</i>	Universal
19	Sun Wizard*+	<i>Positively 4th Avenue</i>	Light Organ	44	Kurt Vile	<i>Smoke Ring For My Halo</i>	Matador
20	Handsome Furs*	<i>Sound Kapital</i>	Sub Pop	45	The Oh Wells*+	<i>The EP That We Love</i>	Independent
21	Doug Hoyer	<i>Walks With Tender and Growing Night</i>	Old Ugly	46	Sondre Lerche	<i>Sondre Lerche</i>	Mona
22	Deep Dark Woods*	<i>The Place I Left Behind</i>	Six Shooter	47	Sonny & The Sunsets	<i>Hit After Hit</i>	Fat Possum
23	Neil Young*	<i>International Harvesters: A Treasure</i>	Reprise	48	Mother Mother*+	<i>Eureka</i>	Last Gang
24	Kellarissa*+	<i>Moon of Neptune</i>	Mint	49	UNKLE	<i>Only The Lonely</i>	Surrender All
25	Timber Timbre*	<i>Creep On Creepin' On</i>	Arts & Crafts	50	K.D. Lang and the Siss Boom Bangs*	<i>Sing It Loud</i>	Nonesuch

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian and those with a plus (+) are Vancouver based. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. We can tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

**Subscribe
to Zulu Records
Today!**

**OUR SEPTEMBER
ISSUE CAPTURES ALL THE
FOLLOWING...**

**EXCLUSIVE ACOUSTIC INSTORE
WITH MERGE RECORDING ARTIST**

**ELEANOR
FRIEDBERGER**

(FIERY FURNACES FAME)...



MONDAY SEPT 5TH - TIME TBA
CHECK WWW.ZULURECORDS.COM FOR MORE DETAILS..
COME EARLY SPACE IS LIMITED!

twitter

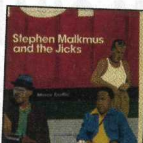
twitter.com/zulurecords

facebook

[www.facebook.com/people/
ZuluRecords-Store/680210042](https://www.facebook.com/people/ZuluRecords-Store/680210042)

tumblr

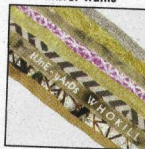
zulurecords.tumblr.com



STEPHEN MALKMUS
Mirror Traffic



CHAD VANGAALLEN
Diaper Island



TUNE-YARDS
whokill



THE HORRORS
Skying



PATTI SMITH
Outside Society



BON IVER
s/t



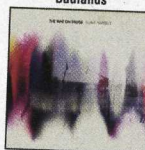
DIRTY BEACHES
Badlands



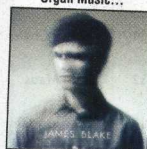
MOONFACE
Organ Music...



FUCKED UP
David Comes to Life



THE WAR ON DRUGS
Slave Ambient



JAMES BLAKE
s/t



STEPHEN MERRITT
Obscurities



ST. VINCENT
Strange Mercy



WILD BEASTS
Smother



THE RAPTURE
How Deep Is Your Love



HANDSOME FURS
Sound Kapital



BEIRUT
The Rip Tide

**PLUS OUR
CURRENT FAVES!**



Zulu Records
1972-1976 W 4th Ave
Vancouver, BC
tel 604.738.3232
www.zulurecords.com

STORE HOURS
Mon to Wed 10:30 - 7:00
Thurs and Fri 10:30 - 9:00
Sat 9:30 - 6:30
Sun 12:00 - 6:00